



NIKON UNVEILS LIGHTWEIGHT 18-140MM VR DX LENS + COMPACT £140 FLASHGUN

Saturday 24 August 2013

amateur

Photographer

TESTED

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ON TEST

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THE STYLISH FUJI X-M1

Is this budget model actually the best X-series camera yet?



EXPERT ADVICE

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HOW TO BE A TRAVEL PHOTOGRAPHER

Preparation, planning and gaining commissions

EISA AWARDS



PAGE 27

DSLRs OF THE YEAR

Find out which cameras were rated the best in Europe

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At the heart of the image



Contents

Amateur Photographer For everyone who loves photography

BEFORE I started working at AP, I was very loyal to a particular camera brand. It wasn't so much out of a particular love for the brand or camera, but because I had a system of lenses and flashguns. The only reason I went with that brand some 15 years ago was because it meant I could borrow lenses from a friend. I couldn't afford to switch system every time I liked a new feature on a particular camera.

Now I'm fortunate to be able to use almost every system camera that is released. I still have my own cameras and lenses, but these days I'm much more likely to grab whatever is in the AP cupboard when I am going out for the day. It has made me realise just how many useful features some photographers miss

out on when they are tied in to a brand.

I really enjoyed testing the Pentax K-50 for this issue (see pages 55–60). It's a good camera at a good price, but sadly it will be overlooked by many because of the lure of Nikon and Canon. I'm lucky enough to be able to choose the camera I use depending on my specific requirements, but that Pentax test got me thinking: what would make a photographer loyal to a brand even consider switching to another?



Richard Sibley
Technical editor

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This retro-styled CSC has the same 16.3-million-pixel, APS-C X-Trans CMOS sensor as Fuji's other X-system cameras, in the most affordable X-system body yet. But does this mean a compromise has been made on image quality?

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Our experts answer your questions

55 PENTAX K-50

A tried-and-tested 16.28-million-pixel sensor, an impressive 81 weather seals and a 100% viewfinder could make the K-50 one of the best enthusiast cameras we have tested

YOUR WORDS & PICTURES

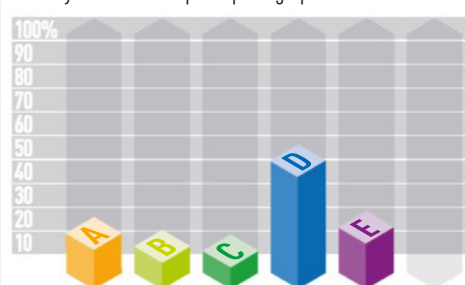
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AP readers speak out on the week's issues

THE AP READERS' POLL

IN AP 3 AUGUST WE ASKED...

Would you like to be a press photographer?



YOU ANSWERED...

A Yes, I'd love it	15%
B Yes, but not at royal baby photo calls	10%
C It would be OK	9%
D No, not really	47%
E I can't think of anything more boring	19%

THIS WEEK WE ASK...

What would make you switch camera brands?

VOTE ONLINE www.amateurphotographer.co.uk

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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• Boost for inventor's personal archive • Public show planned

FOX TALBOT RESCUERS THROWN LIFELINE

A BRITISH campaign to save the historic personal archive of photography inventor William Henry Fox Talbot has been thrown a lifeline and led to the unveiling of 'previously unknown' works.

Oxford University's Bodleian Libraries, which eight months ago launched an appeal for funds to acquire the collection, has won a £200,000 donation from the Art Fund and a crucial year-long deadline extension.

The project aims to secure the archive as a future resource for photo-history scholars, artists, photographers and the general public.

Campaigners launched the appeal last December, explaining that the collection had been transferred to a dealer in New York with a view to selling it on the family's behalf.

The news means campaigners must raise the remaining £375,000 of the £2.25 million target by August 2014 to ensure it remains the UK.

They had already secured £1.2m from the National Heritage Memorial Fund but were faced with having to raise a further £1m.

It seemed the project was doomed when the required funds failed to materialise and the original deadline expired at the end of February.

Around £500,000 has since been sourced from private donations and charitable trusts.

In a fresh twist, the appeal has led to the inadvertent discovery of 42 'previously unknown' early photogenic



The archive is the 'only significant Talbot collection remaining in private hands,' according to the university.

Welcoming the news, the Bodleian's deputy librarian Richard Ovenden described the collection as an 'essential resource', and stressed that every donation helps towards the target figure.

The collection also includes the work of Fox Talbot's contemporaries who shared with him their attempts at early photography, plus artefacts from the Lacock Abbey estate in Wiltshire, where he lived at the time of the publication of his invention in 1839.

On the newly added photogenic drawings, the Libraries stated: 'These precious and fragile photographs, most of which are annotated by Talbot, depict mostly botanical specimens as well as places including the cloister and Gothic gateway at Lacock Abbey, Oxford's Botanical Gardens and the Tower of Magdalen College.'

Campaigners point to the photographer's strong links with Oxford, saying the archive includes some of the first pictures of the city.

The treasures are also said to shed light on Fox Talbot's life as an MP and his interests, which ranged from science to ancient languages.

Among those supporting the project are the artist David Hockney, renowned photographer Martin Parr, and Michael Pritchard, president of the Royal Photographic Society.

The Bodleian Libraries is planning to stage a major exhibition in 2017.

drawings by Fox Talbot.

The finds – revealed by the photographer's great-great grandson after the appeal was launched – are set to bolster an archive that already includes precious portraits of Fox Talbot and his family, along with his original manuscripts.

Art Fund director Stephen Deuchar said: 'We are delighted to be supporting the Bodleian Libraries' aims to acquire a major archive of works by British inventor and photographer William Henry Fox Talbot.'

'The collection of material is of unparalleled importance in shedding light on both his life and his pioneering work. I urge everyone to support the final stages of the Bodleian's appeal.'

SNAP SHOTS

● Renowned Magnum photographer Ian Berry has branded Panasonic's recently unveiled Lumix DMC-GX7 a 'life-changer'. Berry, who was handed the new compact system camera to test as part of a collaboration with the firm, said: 'The prospect of walking around with a camera like this, and just a pocketful of lenses, is just extraordinary.' He praised the camera's 'incredible dynamic range'.

● Korean lens maker Samyang will next month release a 'cinema' version of a 16mm lens announced earlier this year. The 16mm V-DSLR T2.2 ED AS UMC CS is built from 13 elements in 11 groups. It is due out in the following mounts, priced £449.99, from September: Canon EF, Nikon F, Sony A, Sony E, Canon M, Fujifilm X and Olympus MFT. For details call Intro2020 on 01628 674 411 or visit www.samyang.co.uk.



NIKON LAUNCHES BUDGET FLASHGUN

NIKON has launched a £140 flashgun, the Speedlight SB-300, which it claims is ideal for travelling.

Classed as compact, lightweight and versatile, the 'entry-level' SB-300 has a guide number of 18m @ ISO 100 and a head designed to tilt up to 120°.

i-TTL flash control enables 'optimum automatic flash balance', says Nikon, 'and DSLR users can easily set slow sync, red-eye reduction and other flash modes from the camera

body for natural-looking lighting'.

Nikon explains that the unit can be used for bouncing flash off ceilings and walls, or angled to 'depict your subject with a softer, more natural look and create beautiful indoor portraits'.

Powered by two AAA batteries, the SB-300 is due on sale on 29 August priced £139.99.

The new Speedlight will be compatible with Nikon DSLRs and Coolpix compacts with a hotshoe.



Do you have a story?

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amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTO DIARY



© MAX MURPHY

Wednesday 21 August

EXHIBITION The Press Photographer's Year 2013, until 31 August at the Lyttelton Exhibition Foyer, National Theatre, London SE1 9PX. Tel: 0207 452 3000. Visit www.nationaltheatre.org.uk. **EXHIBITION** Soul of Coffee by Reza, a photojournalist, until 3 November at Kew Gardens, TW9 3AB. Tel: 0208 332 5655. Visit www.kew.org.

Thursday 22 August

EXHIBITION Pictures from the Real World by David Moore, until 15 September at Third Floor Gallery, Cardiff CF10 5AD. Tel: 02921 159 151. Visit www.thirdfloorgallery.com. **EXHIBITION** Jesse Alexander: The Golden Age of Motorsport, until 24 August at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 434 4319. Visit www.chrisbeetlesfinephotographs.com.

Friday 23 August

EXHIBITION Mass Observation: This is Your Photo, until 29 September at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9300. Visit www.thephotographersgallery.org.uk. **EXHIBITION** Street Life, Instantaneous (photos of Newcastle in the 1890s) by Edgar G Lee, until 12 October at Side Gallery, Newcastle-upon-Tyne NE1 3JE. Tel: 0191 232 2208. Visit www.amber-online.com.



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Saturday 24 August

EXHIBITION Valuable Reflections, last day at Belfast Exposed, Belfast BT1 2FF. Tel: 028 9023 0965. Visit www.belfastexposed.org. **DON'T MISS** Focus on: Pinhole Photography workshop (10am-4pm, cost £110) at Belfast Exposed, Belfast BT1 2FF. Tel: 028 9023 0965. Visit www.belfastexposed.org.

Sunday 25 August

EXHIBITION World Press Photo, last day at the Scottish Parliament, Edinburgh EH99 1SP. Tel: 0800 092 7500. Visit www.worldpressphoto.org. **EXHIBITION** John Hinde: Postcards, until 20 October at The Photographers' Gallery, London W1F 7LW. Tel: 0845 262 1618.

Monday 26 August

EXHIBITION Visions of the Universe (images of space), until 15 September at National Maritime Museum, Greenwich SE10 9NF. Tel: 0208 858 4422. Visit rmg.co.uk. **EXHIBITION** Environmental Photographer of the Year 2013, until 1 September at Grizedale Visitor Centre, Hawkshead, Cumbria LA22 0QJ. Tel: 01229 860 010. Visit www.golakes.co.uk.

Tuesday 27 August LATEST AP ON SALE

EXHIBITION Ever Young by James Barnor, until 31 August at Impressions Gallery, West Yorkshire BD1 1SD. Tel: 01274 737 843. Visit www.impressions-gallery.com. **EXHIBITION** Hey Charlie by Harry Cory Wright, until 14 September at Eleven, London SW1W 9LX. Tel: 0207 823 5540. Visit www.elevenfineart.com.

NIKON UNVEILS 18-140MM VR 'ALL-ROUNDER'

NIKON has announced an 18-140mm f/3.5-5.6G ED VR lens designed for DX-format DSLRs and aimed at photography enthusiasts.

Due to go on sale on 29 August, priced £579.99, the AF-S DX Nikkor is trumpeted as a portable option for photographers 'looking for optimal image quality at an affordable price'.

Its metal mount and rubber weather-sealing aim to provide 'extra durability when travelling'.

The 17-elements-in-12-groups lens, which weighs 490g, includes an extra-low dispersion element and an aspherical lens.

The lens is a versatile choice for photographers looking for an 'all-in-one solution', claimed Nikon UK's senior product manager for DX-format DSLRs, Simon Iddon.



PHOTOGRAPHER FOUND DEAD ON HAMPSTEAD HEATH

THE DEATH of professional photographer Sussie Ahlburg, whose body was found in a bathing pond on Hampstead Heath, has prompted a police appeal for witnesses.

Detectives issued a second appeal after post-mortem tests on the London-based photographer proved 'inconclusive'.

As we went to press, police were awaiting the results of further tests.

Sussie, 50, was discovered in the women's bathing ponds on Hampstead Heath at around 2.30pm on Monday 5 August.

The Sweden-born photographer had been reported missing by her family after failing to return home the day before.

Detective Sergeant Trevor Plumb of Camden CID said: 'Sussie's death is being treated as unexplained, but we are keen to speak to anyone who may have seen her around the ladies' pond during Sunday 4 August.'

Police believe that the photographer, who was wearing a Speedo swimming hat and goggles, had travelled to the pond using a folding black Brompton bicycle.

Born in Stockholm, Sussie Ahlburg took up photography at an early age.

The photographer's work has appeared in numerous publications including *Vogue*, *The Times*, *The Guardian* and *The Wall Street Journal*.

As well as being a portrait photographer, she specialised in capturing images of jewellery, glass, fashion and textiles and, among other books, was the author of a guide called *Photograph your own Art and Craft*.

After moving to London, Sussie studied at the Central School of Art in London.

Anyone who can help with the investigation is asked to call police on 101.



Sussie specialised in arts and crafts photos as well as portraits, as seen here on her website

SNAP SHOTS

● Newspaper photos of former cabinet minister Chris Huhne in the grounds of an open prison, taken from a public place, were not an invasion of privacy, the UK's press watchdog ruled last month. The Press Complaints Commission (PCC) said that the area in and around the grounds of Leyhill prison, Gloucestershire, were not private and rejected complaints by Huhne and his girlfriend Carina Trimingham, who was pictured visiting him. The watchdog also rejected a separate complaint that a press photo of Huhne's ex-wife Vicky Pryce in the grounds of East Sutton Park Prison in Kent broke privacy rules. Pryce and Huhne were released from jail in May. They had each been serving a custodial sentence for perverting the course of justice.

● Kenro has been appointed UK distributor for German photo accessory supplier Braun Photo Technik. The brand's product line includes amateur tripod kits, bags and digital photo frames, as well as slide projectors. Call Kenro on 01793 615 836 or visit www.kenro.co.uk.



Do you have a story?

Contact Chris Cheesman
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NIKON PHOTO CONTEST WINNER NAMED

THE WINNER of a Nikon photography competition that banned images taken on film cameras for the first time in its 44-year history, has been named.

Dina Bova, a photographer from Israel, has scooped the Grand Prize in the Nikon Photo Contest 2012-2013 for an image entitled 'Elegy of Autumn' (see right). Bova beat almost 100,000 other entries, a record for the contest that dates back to 1969.

As AP revealed last year, rules for the Nikon Photo Contest 2012-2013 – which was open to photographers worldwide – stated: 'Scans of photographs taken with film cameras are not eligible.'

Previously the competition allowed photographers to submit scans of pictures originally captured using a 35mm, or APS film camera.

Nikon still lists the F6 and FM10 film-based SLRs on its website.

The contest accepted images that had been digitally retouched.



YOSH WINT ©



Fuji's X-series models are proving to be a hit

FUJI MAKES £6M IMAGING LOSS AMID PHONE WARS

FUJIFILM'S imaging division reported a 900 million yen (£6m) operating loss for the three months to 30 June as smartphones continue to eat into compact camera sales worldwide.

Fuji's high-end X-series models have proved popular, with sales of the high-end X100S and X20 'strong', but the firm said consolidated revenue fell against 'the backdrop of a decrease in overall demand for compact digital cameras, reflecting the spread of smartphones'.

In its latest financial results, the company added: 'Measures are being undertaken to swiftly shift to high-end models...'

'Fujifilm is working to expand and strengthen the product line-up in the X-series

of premium cameras that leverage Fujifilm's exclusive technologies, and XF lens series interchangeable-lens systems, whose market is expected to be growing.'

Despite what it describes as a 'severe business environment for digital cameras', brought about by falling demand for compacts, Fujifilm reported a 9.7% overall increase in consolidated revenue compared to the same period the previous year.

The Fujifilm group made an overall profit of 14.9 billion yen.

Sales revenue at Fuji's Imaging Solutions division, which includes products such as chemicals and photofinishing equipment as well as digital cameras, rose 0.9%.

YEAR-LONG PROBE OVER 'INDECENT' PICS

AP RIGHTS WATCH
Committed to defending your photographic rights!

POLICE have refused to say why a man arrested in August last year on suspicion of taking indecent images of children at a Shropshire bus station has been repeatedly rebailed.

The suspect, who was 38 at the time, was arrested on suspicion of taking indecent photos of young girls at a bus station in Shrewsbury, on 13 August 2012.

At the time, West Mercia Police said he had been seen taking pictures of the children using a mobile phone.

He has been rebailed until September, having previously been rebailed until May, and then July.

West Mercia Police spokesman Richard Ewels told AP: 'His bail, with conditions, has been extended while further enquiries are carried out.'

Asked why the police investigation has taken so long, the spokesman replied: 'Further enquiries are going to be carried out... enquiries sometimes take that length of time.'

Police also declined to say whether tests on the man's phone have been completed, or if they have identified the member of the public who initially reported suspicions to a security official at the bus station.

'I won't discuss details of the investigation... I have no further comment to make,' Ewels added.

West Mercia Police has since refused to answer any questions relating to the case following a Freedom of Information request lodged by AP, on the grounds that any information they released would breach data protection laws.

Earlier this year, the Law Society called for a '28-day limit' on police bail, after figures obtained by the BBC showed that more than 57,000 people were on bail in England, Wales and Northern Ireland.

Speaking in general terms, the Law Society told AP that excessive bail periods are not in the interests of civil liberties or the 'efficient administration of justice' for victims and suspects. It criticised investigations that meander along in an 'apparently unfocused way'.

AP
THIS
WEEK
IN...

1931

As New York celebrated the Golden Jubilee of Thomas Edison patenting the 'electric incandescent lamp' this week in 1931, London was preparing for the Illumination Congress in September. This prompted AP to point out to readers that it had been just over 50 years since the Thames Embankment in London had been lighted by electricity. 'A French company did the work, and at first put up 20 such lamps between Blackfriars and Westminster, the charge being sixpence per lamp per hour. Perhaps the Illumination Congress will teach us how to light cities, for we have a long way to go in this respect before the ideal of the New Jerusalem is reached – that there is "no night there".'

Lighting Up.

A New York journal startled us with this heading: "Golden Jubilee of Light Celebrated at New York City." We had thought that the sun had shone on New York earlier than fifty years ago. The article showed, however, that what was commemorated was not the creative fiat, but the patenting by Edison of the electric incandescent lamp, though Humphry Davy produced electric light with carbon points fifty years

SNAP SHOTS

● Epson has launched new all-in-one printers designed to allow users to print directly from a smartphone, computer tablet or laptop using Wi-Fi Direct. The Expression Home XP-412, XP-413, XP-415, XP-312, XP-313 and XP-315 use Epson's four-colour Claria ink system. Prices start at £79.99. For details visit www.epson.co.uk.

● Eastman Kodak boss Antonio M Perez will remain chief executive when the company emerges from Chapter 11 bankruptcy, expected next month. In July, Laura G Quatela, president of Kodak's Personalized Imaging business, announced plans to leave the consumer division when sale of the firm's film and paper businesses completes (see *News*, AP 20 July).



S6600 has 25-300mm f/3.3 lens

NIKON LAUNCHES COMPACT WITH TILTABLE SCREEN

NIKON has launched the Coolpix S6600 with 2.7in vari-angle (460,000-dot-resolution) display to help users shoot images from high or low angles.

The 16-million-pixel model features an f/3.3 lens designed to produce the 35mm viewing-angle equivalent of a 25-300mm zoom. The lens includes one ED element.

The £199.99, Wi-Fi-enabled camera is due to go

on sale in early September.

Other features include lens-shift vibration reduction, a top shutter speed of 1/4000sec and exposure compensation of $\pm 2EV$ in $\frac{1}{3}EV$ steps.

The camera includes a minimum equivalent ISO of 125 and weighs 165g.

Continuous shooting is possible up to around 10 frames per second (for up to seven frames), according to Nikon.

PHOTOGRAPHERS 'SHUN' PHONES FOR HIGH-END CAMERAS

A 'NEW' breed' of photographers aged 30 and over are shunning camera phones to invest in high-end photographic equipment, according to a new study.

Insurance firm Photoguard reports an 88% rise in 30 to 34-year-olds taking out specialist photographic insurance over the past five years.

The internal study, which is drawn from Photoguard data relating to more than 10,000 people, found that these photographers own £5,748 worth of camera gear.

The results also show a rise in young people investing in photography, with a 39% increase in 20 to 24-year-olds taking out specialist insurance from 2007-2012.

Cameras are insured for an average of £1,108, with

accessories such as lighting, tripods and lenses adding an extra £1,192 to the total value of insurance cover.

Commenting on the findings, Photoguard boss Adrian Scott said: 'Our data suggests camera phones do not cut it for everybody and an increasing number of photographers are prepared to kit themselves out with more expensive professional gear.'

'Many people become more established in their careers when they are in their thirties.'

'The boom in people taking up photography in this age group could therefore be down to them having higher disposable incomes and more money to spend on luxury activities compared to those people in their twenties.'

In a separate unrelated report by the Photo Marketing Association, almost 11% of enthusiasts said they had ditched their compact camera for a mobile device.

CLUBNEWS

Club news from around the country

ELY PHOTOGRAPHIC CLUB

The club, which is celebrating its 40th birthday, is due to hold its annual exhibition from 31 August-1 September. It takes place at the Cathedral Centre, Palace Green, Ely, Cambridgeshire CB7 4EW. Entry is free.

MOTHERWELL PHOTOGRAPHIC SOCIETY

The Society's new season begins on 5 September with a special 'drop-in' open night for potential members from 7.30pm-9pm. Meetings take place on Thursdays at Holytown Community Centre, Stevenston Street, Holytown ML1 4LR. Visit www.motherwellphotographicsociety.co.uk for details.

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Sony Alpha Centres of Excellence

This week, **Richard Sibley** visits **Harrison Cameras** in Sheffield, one of Sony's 27 Alpha Centres of Excellence in the UK

'**BEING** an Alpha Centre of Excellence, we have the product support and advice from Sony that enables us to really help our customers, and even run events,' explains Jonathan Harrison, company director of Harrison Cameras in Sheffield. A family-run business since 1969, Harrison Cameras has longstanding and knowledgeable staff: 'Our experience enables us to give customers the right advice,' says Jonathan.

As one of 27 Sony Alpha Centres of Excellence, Harrison Cameras stocks an excellent range of Sony cameras, including the latest Cyber-shot DSC-HX50. 'It's a brilliant compact camera, and the NEX-7 and NEX-5 also continue to be very popular, along with the Alpha 65 and Cyber-shot DSC-RX100.'

But it isn't just cameras on display at Harrison Cameras; there is also a huge array of Sony accessories, from body caps and batteries to cables and screen protectors, everything you want for your Sony camera.

Harrison Cameras continues to grow: 'In the autumn we are opening a new Events and Training Centre that will allow us to launch new cameras and offer training days, but we also like to actually get out shooting with the cameras. Just last month we set a pitch near the finish line of the Sheffield Grand Prix cycling road race. We had over 30 customers, who could each try out the latest Sony cameras and lenses, with five Sony staff on hand to offer help and advice on how to get the best images from the cameras.'



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APReview

The latest photography books, exhibitions and websites. By Jon Stapley



© KATHARINA ALPHEA PRESS



© ROBERT ORMEROD



© JORDAN DENNIS/ATP



© ANDREW LEVINE/THE GUARDIAN

The Press Photographer's Year 2013 EXHIBITION

Until 31 August. Lyttelton Exhibition Space, National Theatre, South Bank, London SE1 9PX. Tel: 0207 452 3400. Website: www.theppy.com/content/exhibition. Open Mon-Sat 9.30am-11pm. Admission free

THERE'S only a week left to catch this exhibition so you'd best get in quick. Press photography is an ever more competitive field, and while the upswing in jobbing photographers may be worrying news for those who earn their living this way, it's great for fans of spectacular imagery. This year's PPY did not disappoint

and produced some spectacular moments from the past couple of years in the world of news. Some standouts include Jack Hill of *The Times*, who scooped the News Folio prize for a fantastic body of work, and Sean Smith's features work for *The Guardian*, taken in Niger. Haunting and revitalising.

www.eastphotographic.com



WEBSITE

THE OPENER of this website is rather enigmatic, but click the Portfolios button and you'll be transported to a trove of fantastic photography. I'd recommend having a glance through the portrait work of Emma Hardy or Rick Guest, but it's all worth your time and you could easily lose an afternoon poring through the collected selections. The site also runs a blog, supported on Tumblr, showcasing the best of the artists on the East Photographic roster. It's updated fairly frequently with bite-sized posts. The selection process for the artists feels pleasingly stringent, and everything included is of top quality. This is a slick and accomplished site.



© ALIZA AUERBACH

Survivors

By Aliza Auerbach, Gefen Publishing House, £24.99, hardback, 208 pages, ISBN 978-965-229-586-6

BOOK

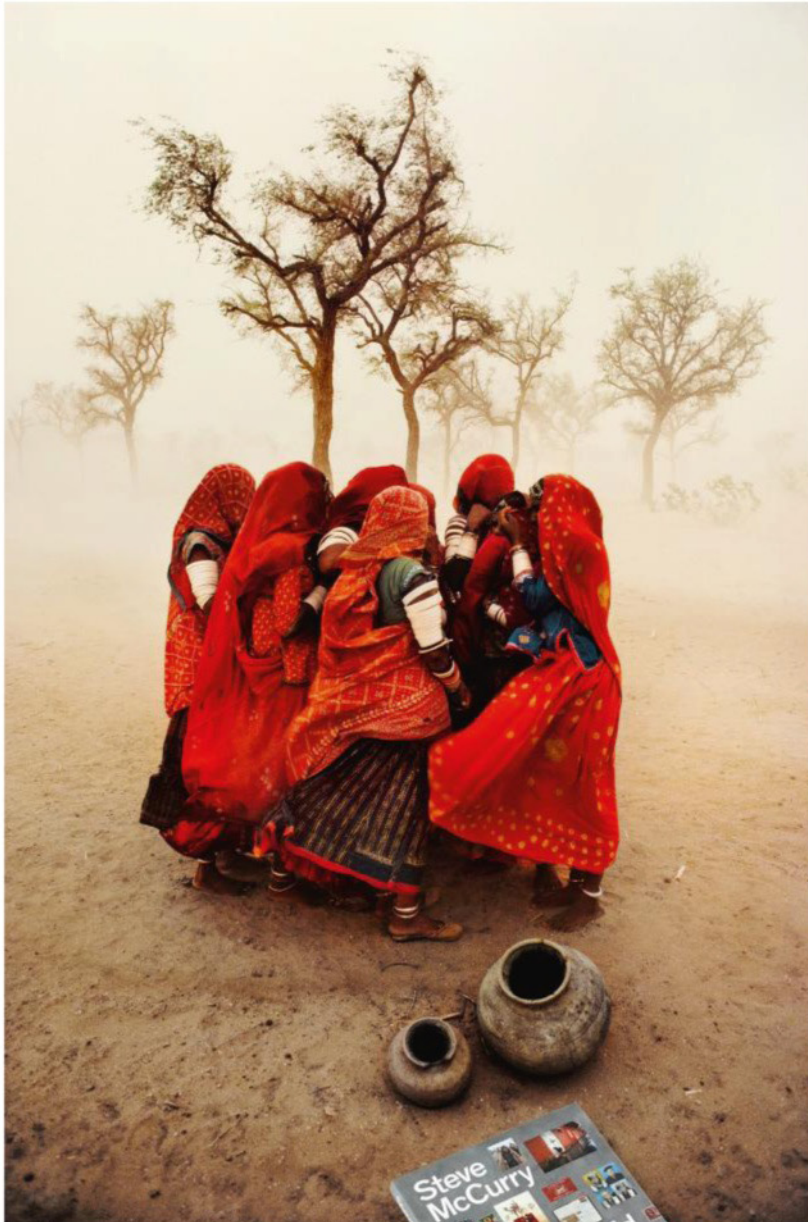
ALIZA Auerbach has done something astounding – reached her hand into one of humanity's darkest places and pulled out something beautiful. *Survivors* is a photo essay dedicated to those who came out of the Holocaust, and is not for one moment ghoulish or intrusive. Don't get me wrong – if you don't come out of this book a little quieter than you were when you went in, then you probably aren't human, but Auerbach's intimate portraiture succeeds by how it celebrates continuing life, rather than fixating on past horrors. In a beautifully uplifting ending, many stories close with the survivors surrounded by voluminous, beaming families – row upon row of children, grandchildren and great-grandchildren. It's truly life-affirming.



© ALIZA AUERBACH



© ALIZA AUERBACH



Steve McCurry Untold: The Stories Behind the Photographs

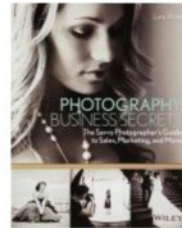
By Steve McCurry
Phaidon, £39.95, hardback, 264 pages,
ISBN 978-0-7148-6462-4

STEVE McCurry collections aren't in short supply, but this impressive book goes a little deeper to discover the stories behind many of the legendary photojournalist's most famous images. Yes, including that one. McCurry is as ever a forthright presence, and a seemingly endless font of anecdotes regarding his travels. The photographs are of course exemplary of peerless photojournalism – no matter where in the world he travels, it seems McCurry's eye for colour and composition remains unerring. Hearing the words and seeing the pictures of such an eminent photojournalist is genuinely inspiring – it makes you want to get out and see the world, camera in hand.



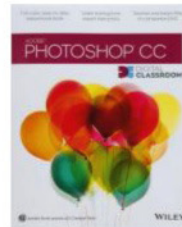
CONDENSED READING

A round-up of the latest photography books on the market



● PHOTOGRAPHY BUSINESS SECRETS by Lara White, £23.99

Plenty of people who start out trying to build a photography business do forget that successfully doing so requires knowledge of the business as well as the photography. Lara White's book is a good way to realistically assess how savvy you are and whether you're ready to take the plunge into making your photography a profession. Welcome contributions from business insiders are an asset, and the 'Fantasy vs Reality' sections do some excellent mythbusting.



● ADOBE PHOTOSHOP CC DIGITAL CLASSROOM by Jennifer Smith and the AGI Creative Team, £33.99

More than just a book, the digital classroom series comes with a DVD and the option to register online, providing you with multiple media for getting to grips with Photoshop CC. Everything is handled step by step to prevent you from getting lost, and it seems to be pitched very much at people who need to get to grips with the software. With multimedia content including video instruction, this is a comprehensive package. ● **GOTTFRIED HELNWEIN** by Gottfried Helnwein, £35 This is not a pleasant book. That's not meant as a criticism – Gottfried Helnwein's art photography is powerful, evocative and features some fearlessly inventive composition. Its trade, however, is exclusively in the dark, the nightmarish and the terrible. Simulations of death and of horror are the norm, and Helnwein is by no means afraid to be provocative when required.



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Letters

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LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 8GB media card*



FUJIFILM

JUST SNOBBERY

I had to laugh when I saw the price difference between the new Hasselblad Stellar (AP 10 August) and nearly identical Sony digital cameras. I suppose it will be bought by badge 'snobs', the same people who wouldn't buy a Skoda car even though it is basically a Volkswagen but a few thousand pounds cheaper. The poor souls who bought the Leica-badged point-and-shoot cameras will realise their mistake when they come to trade them in: 'But it's a Leica, it says so on the badge!' **James Styles, Kent**

Many camera manufacturers share assets – sensors, EVFs and the like. It's down to camera brand preference, as technical editor Richard Sibley says on page 3, more than anything else at this point! – **Debbi Allen, deputy editor**

*IN A CHOICE OF COMPACT LASH OR SPOKE NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@apcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Earn £50 Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

SOME MISTAKE, SURELY?

I recently came back to AP after some time away, and I think there are a number of mistakes:

- Cameras made by a TV manufacturer
- A camera made to be used by a robot
- A Fuji camera surely made by Nikon
- And a camera costing £5,000 that only lasts for a couple of years

I'm very confused!

Roy Randell, Derbyshire

It sounds like you've been away from everything and not just AP for a few years, Roy! It's true that these innovations are a world apart from where photography was a decade or so ago, but all of them bring

positives of their own – **Debbi Allen, deputy editor**

NO MORE UPGRADES

You know those 'I wish I had bought it then' moments? Well, in 1966 I walked into a motorcycle dealer in Reading, Berkshire and saw a Moggie three-wheeler, full MOT, on sale for £40. I wish I had bought it then. There is a right time to buy oldies and it doesn't last for long. I missed the boat on cheap classic cars, and when I had my fill of carbon fibre and started to buy split-cane fishing rods, prices had risen.

The same could be said of my old Nikon D50, as I never print bigger than A4 – and who is it who prints lots of A3 anyway, at the cost of printing and framing? I have now called a halt on digital upgrades. My current

Nikon D7000 will see me out, unless it breaks. This is unlikely, though, as my D50 is as good as it was in 2005. Incidentally, I don't plan to accept the £75 trade-in price for this camera, but will instead use it on the beach and let it die fighting.

Alongside digital, why not add some spice with film and get a professional camera that many people could only dream about in their youth? How about a lovely used Nikon F3 or Nikkormat FT2, and relatively cheap old Nikon glass. I love the better handling weight of these cameras – metal bricks! I recently shot a roll of Ilford FP4 at a family gathering and got five good photos, some nice snaps and six duds – the same score as 30 years ago, so I haven't improved. But there were no evenings spent in front of the computer, no camera menus to learn, every shot printed, what fun! Fill your boots while prices are still low, not to invest but to use. No need to pay collectors' prices for mint-condition, boxed gear, just get one that works and shoot. It's kind of like upmarket Lomography, though all praise to that firm for keeping film alive for the young.

So, no more digital upgrades, although that Sony NEX-6 looks interesting...

David Escott-New, Hampshire



COLOUR PROFILES FOR CAMERAS

Many Fujifilm cameras come with film simulation, such as Velvia or Astia. These do more than alter saturation and colour, which are part of menu system adjustments anyway. Rather, they can be thought of as colour profiles for cameras.

With more and more film stocks being discontinued (four more gone recently), why isn't this idea a universal feature available for all digital cameras? Not only Fuji films of course, but Kodak, Agfa and Ilford – positive, slide or black & white. We could then download our favourite film-stock profile, current or discontinued, from the net, and load it into our camera. It would be a way of using 'old film stocks' in modern cameras. It's a feature that I would like to see implemented.

Melvyn Dover, Dorset

This is available on many compact system cameras and compacts, although the colour profiles might have names like vivid, depending on the make and model.

What The Duck



I agree, though, that linking film profiles to digital photography strengthens both our heritage and takes us another step forward – Debbi Allen, deputy editor

A LIFE LESS ORDINARY

I enjoyed Adam Lang's very eloquent piece in *Backchat* in AP 10 August. I, too, saw the BBC *Imagine...* programme, which gave a great insight into the genre of war photography, as well as going some way to lay bare the psyche of the great photographer Don McCullin.

This no-holds-barred documentary film used both still and moving images of the day to graphically illustrate McCullin's bravery and courage. The personal account of his history and life also gave the viewer a brief insight into the man himself, then and now. The effect of a life of trauma seemed carved into his narrative. I am lucky enough to have a 1994 copy of *Sleeping with Ghosts: A Life's Work In Photography* by Don McCullin. After seeing the documentary, I studied it again and looked at the images through new eyes.

John Walker, Norfolk

THOSE PHOTOGRAPHIC TYPES

The UK photo market has dropped 22% (AP website, 5 August), but I doubt that the number of photographs that were taken has dropped with it. We are just seeing a rethink about the equipment that is needed to accomplish this. I suspect the market is polarising into three main areas:



1. Those who are prepared to use whatever comes to hand, from a camera phone to a DSLR
2. Those who are serious but choose to restrict themselves in the weight/size of the cameras they use, but who still want most of the bells and whistles and quality
3. The very serious ones who need, and are prepared to carry, full professional kit

A low-grade point-and-shoot model would not be the first choice of any of those groups. A family camera now looks like a phone.

Terrywoodenpic, from the AP forum

THE PRESS? IT'S A TOG'S LIFE

In answer to AP Editor Damien Demolder's poll question, 'Would you like to be a press photographer?' (AP 3 August), I can reply that, having worked as one for almost 15 years, it's not all that it's cracked up to be, and as for glamorous – *no way!* Hard graft, working in all weathers, freezing your bits off, long hours, photographing things you have no interest in, and then the pushing and shoving in the press pack. And for what? To get a similar photograph to the guy beside you.

Some assignments are nice, but most are same old same old rubbish. While photojournalism might be interesting, being a press tog is not for me – I got out 20 years ago. Now I shoot what I want and what I like, and not what I'm told to cover.

martin.devlin, from the AP forum

LOTTERY WISH LIST

I suspect that many, like me, had the Bronica ETR5 at the top of their 'lottery win' wish list (*Icons of Photography* AP 20 July). I discovered by practical experience that without a Lotto win I couldn't afford medium format! So I bought a bargain Mamiya C330, one careful (professional) owner, and soon found I could not afford to keep enough film. It was a beautiful camera to use, but weighed a ton and 120 slide film cost a bomb. Just then my brother turned pro and took it off my hands. Ironically, I found myself using it shortly after, as said brother had to 'meet and greet' some celebrity and needed quality pics. Being cheap, I was elected!

And what a high-value issue of AP that was! Favourite lenses too! Mine was a mint-condition used Minolta 35-135mm, complete with hood. It just seemed to be my ideal mid-range lens. Rarely had I a need for anything beyond 135mm and my 25th year at work got me a 19-35mm lens to complement it. Using Minolta's laser-matte screen, I never felt any need for AF. It just seemed to add another device that I had to learn to use. I was projectionist at the local camera club when a guy brought in the first slides shot with an AF SLR. Not one was in focus! Too little time spent with the instruction book was the real reason. Mine are usually dog-eared and tatty before I shoot a pic!

William J Houlder, West Yorkshire



We're glad you enjoyed the issue, William. We do try! – Debbi Allen, deputy editor

BACK CHAT

AP reader John Jones on the disappointing experiences he has had with camera clubs

WAY BACK in the early 1960s, I was a member of a nice friendly little camera club. Most of the members were 35mm rangefinder camera users, there were certainly no cliques, and nobody was bothered about the size of the other's telephoto lens. We used to have talks on chemicals, developing and enlarging techniques. The person who ran the club was a friendly chap in his 40s, who had his own darkroom at home. I remember him well because he was always generous with advice and praise.

Fast-forward about 20 years to my next club, and there were definite groups: those who took snaps; those amateurs who took photos and tried to make a little money from it on the side; and a small group who went out on trips together to take pictures, usually to enter in the next competition. I was one of that group and used my own black & white darkroom to produce negatives and enlargements. I tried hard to produce good monochrome prints for competitions, but all large colour prints had to be processed by outside labs at considerable cost, were neatly mounted on card and presented properly with titles. They always complied with the brief, unlike some others who submitted the same old pictures, over and over again, for every different competition they could.

The judges were brought in from neighbouring clubs and I found out to my cost that amateur judges only liked sunsets, swans, pretty girls and flowers. If the image were even slightly abstract, some of them could not even recognise what the subject was. At one competition a sidelit limestone cliff was 'a wave in the ocean', a classic motorcycle detail was a 'vintage car with something on its windscreen', and so on.

After that I stayed well away from clubs until the start of the digital era, then I joined another club for a short time ten years ago, and it was strictly run by an overbearing, very formal committee. I rashly volunteered to show a series of (good) travel 35mm slides that I had taken if they needed a speaker, so one afternoon the secretary phoned me and asked me to come in that night because the invited talker had been taken ill.

I turned up at the hall 30 minutes before the start time with my own projector. There was nobody else there and I had to set up all the chairs for the audience. I couldn't find the projector stand and screen or an electrical extension because they were locked away in a cupboard. Eventually, the chairman and secretary turned up and gave me the key, then went to the bar together without even offering me a drink.

After the show, which I was actually thanked for, I still had to buy my own drink and the members all ignored me and went off to admire the president's new 'top-of-the-range' 5-million-pixel digital camera, so I had to pack all the equipment away myself. I didn't go back.



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PHOTO INSIGHT



RUPERT VANDERVELL

London-based Rupert Vandervell has spent most of his life working in video and design and decided to return to photography recently at the age of 50. Working in black & white, he has spent the last year capturing life on the streets of his home city. Photography for him is a way of bringing together both the emotional and creative sides of his character.

Rupert Vandervell explains the themes behind his series Man on Earth and how he set about capturing such atmospheric city scenes

MY PROFESSIONAL career has been spent largely working in video design. My series Man on Earth was my return to stills photography. I love the idea of capturing a single moment that you can keep returning to and each time feel something different about it. Everyone views a picture differently and we can all put something of ourselves into it to complete the effect.

With Man on Earth, I was keen to highlight the dramatic contrast between the urban environment and the small yet crucial presence of human life, and the unique visual characteristics that go with it. I was looking to portray a feeling of isolation. One of the important ways that I wanted to approach the subject was to remain somewhat distant from the scenes, yet in some ways intrude on these little pockets of solitude – something that occurs naturally through photographing these individuals. With our crowded world and our ever-increasing population numbers, solitary moments like this are becoming harder to find. I was fascinated by the idea of photographing someone who appeared to be the last man on earth.

One of the key things for me was to avoid showing any recognisable landmarks or places. I felt that if there were a level of anonymity to the surroundings then it would give the impression that it could be any city. It was important to keep the surroundings quite featureless and let the light and shade, coupled with the city's geometric shapes, add the necessary environmental interest.

This project was actually shot in London, which is a city I know very well. Despite my familiarity with the location, I still found myself having to explore to find locations with the right kind of ambience. It was also important to find locations that would work well for night shots, as I wanted a contrast to the bright daylight images. The image you see here is one of those night shots.

I love how light is able to interact with the structures in our cities. Often I'll stand and watch the changing shapes of the shadows and their impact upon the streets and buildings. Observing the human form against this, and seeing how it moves through it, is a source of deep fascination for me.

A lot of people have placed this project under the umbrella of street photography.

That's an interesting way of looking at it. I guess my approach to the project is really a reflection of my own personality. Showing the city in such a clean and economic way allowed me to highlight the human figure more expressively. I wanted the streets to act like a stage – a set where the human figure would become an actor. Of course, the challenge here is that when using a passer-by as your subject, it can be difficult to capture them in the right way – particularly when they don't behave in the way you want.

Living in London, we have more than our fair share of grey skies and dull days and

I often found myself waiting for the right conditions to work with. Finding the balance between light and shade was really the main challenge with these pictures. With good light you get good shadows, and it is what is potentially hidden in those shadows that I find most intriguing. It heightens the sense of mystery. At night, a good source of illumination in the right place was key and this led to a lot of location hunting. The night images were absolutely essential to the overall theme of this series.

Shooting in black & white was important for this project because its starkness

© RUPERT VANDERVELL





stripped away any positivity and accentuating feelings of isolation. I did try some colour work, but its message was quite different as it tended to confuse the overall effect.

Exposing for these scenes was something I initially experimented with. Eventually, I hit upon a method that worked. I would generally expose for the highlights and then work with the depth of shadow, depending on the scene. At night that was harder because I would often be working with a limited light source. If I wanted to freeze a figure in action I would have to work with a high ISO to get the shutter speed I needed.

This obviously introduced noise and that meant there were some scenes I had to lose because they were too grainy.

There was minimal work done in post-production for these shots – just a bit of contrast adjustment and the occasional bit of cropping. There was only so much that I could do in Photoshop to fix and tidy an image. Generally, if I find the right conditions on location, then it is perfectly reasonable to expect I can get it right in-camera.

When I started shooting this project, I knew I needed a camera that was lightweight and easy to conceal. I found the perfect

camera in the Olympus OM-D E-M5 with a 20mm pancake lens. Lugging a big SLR around would have made the job a lot harder. The Olympus is fast and I love the design. I always felt it was right for the job.

I think there are common themes in all my work. When shooting landscapes, I am drawn to bleak or minimalist scenes and much prefer to shoot in winter when the trees' natural geometry is stripped bare. I'm drawn to the geometrical. I hope I put something of my personality into all that I create and I hope there are elements of this project that will be evident in my future work. **AP**

**Rupert Vandervell
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5cm f/1.1 NIKKOR-N LENS

Photographed by Tony Hurst

The very impressive 5cm f/1.1 Nikkor-N lens was announced in February 1956 and was exhibited in Tokyo. The 5cm f/1.1 was a very radical lens for its time, consisting of nine pieces of glass, some of which were very thin split elements and others containing rare earth components. This stunning f/1.1 lens would reign supreme as the fastest lens made by the big four 35mm rangefinder camera makers, until the Canon 50mm f/0.95 lens was introduced in the early 1960s. The 5cm f/1.1 Nikkor-N weighed 12.25 ounces (355gm) and it could be stopped down to f/22 with click stops. It used a 12-blade diaphragm and had an angle of view of 46 degrees and a focusing range of 3ft (0.9m) to infinity. The first version of this lens had an internal mount the same as that found on their normal slower range of lenses, and is known as the 'Internal Mount f/1.1'. However, this lens was so heavy, that its weight could distort the camera mount and cause rangefinder error. This engineering problem was overcome in June 1959, when a 5cm f/1.1 lens was released with a redesigned barrel with an external mount, such as those found on the wide-angle and telephoto Nikkor lenses. The optical formula is identical to the internal mount version and both lenses used the same 62mm accessories and only the rear cap differed.

Factory records state that 1,046 internal mount lenses were made (835 in Nikon bayonet mount and 211 in Leica screw mount) and 1,547 of the external mount version. The 5cm f/1.1 stands as one of the most impressive looking lenses made by Nikon and is certainly one of the most sought-after by collectors. The lens shown in this photograph is an external mount version.



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Living the dream

Travelling to exotic locations taking photographs is most people's idea of a dream job. **Debbi Allen** talks to professional photographer **Jon Reid** to see if the dream matches reality

JON REID says his ultimate aim is to create imagery that will inspire others to travel. 'Just like a headshot photographer creates a realistic portrayal of a person, emphasising their interesting features, I show a realistic portrayal of location, emphasising its features,' says professional photographer Jon, as he describes his role when shooting locations for commercial clients. 'I need to be able to show the unique features of a location,' he adds. 'While a landscape photographer might approach a scene with the intention of showing its beauty, I will approach the same scene with the intention of showing its uniqueness.'

Having grown up in the Eastern Cape province of South Africa, Jon began photographing the 'unexplored' areas around him and 'instantly fell in love with photography.' He has now become widely known for his travel photography, which is a role that many others covet. However, as he is keen to point out, there's a lot of hard work involved in this seemingly glamorous life.

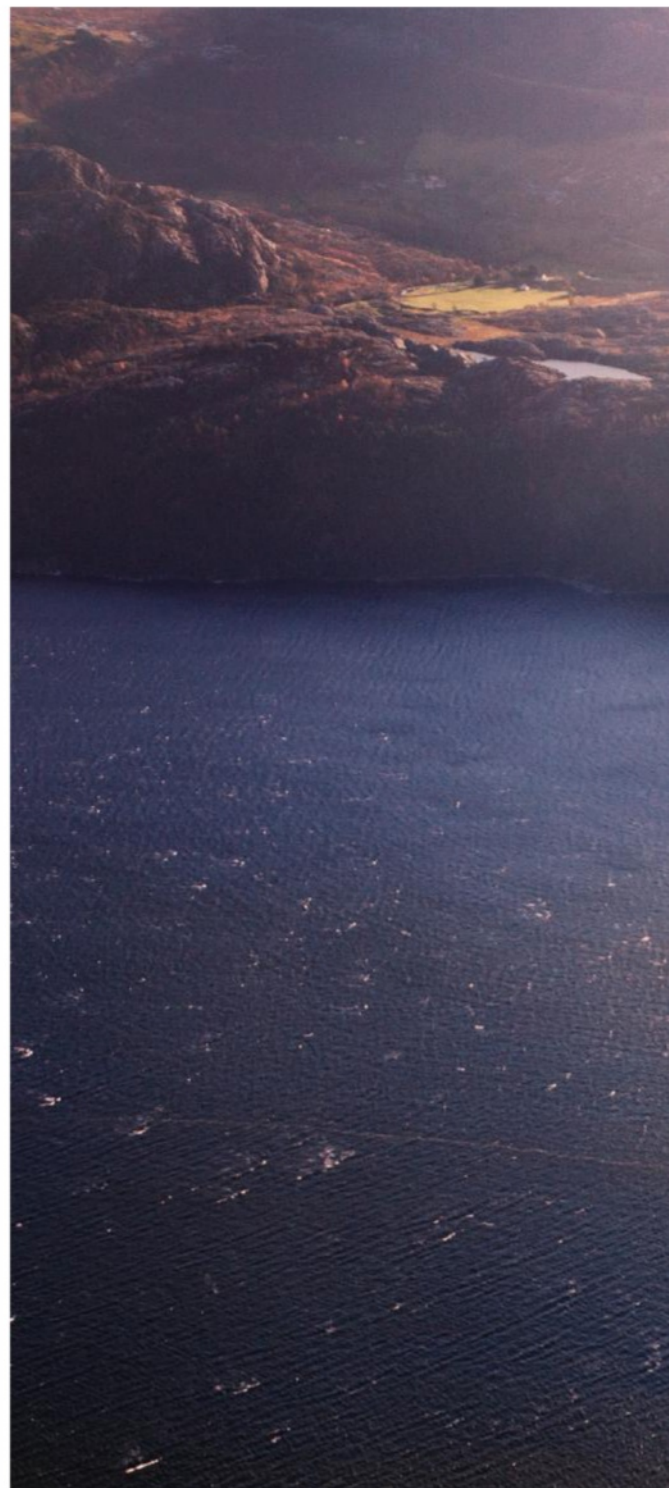
'It is easy enough when you're on holiday

and you're only covering one or two sites a day, but when you're covering at least five a day and there is no spare time planned in a schedule, it becomes a physical and mental challenge,' he says. 'I generally work from 5am until 10pm, breaking only to eat. On my last trip, I lost 5kg in nine days.'

BE PREPARED

As a commercial travel photographer, Jon's role is very different from a documentary photographer. He needs to be able to present locations at their best, in order to fulfil his client's expectations. 'A headshot photographer will use technique, lighting and composition to attract attention to interesting features and de-emphasise unattractive features,' he explains. 'I approach photographing a location using a similar method – highlighting the interesting features and minimising the unattractive features. Not only do I show the best bits of a location, but I also try to show them under the best possible conditions.'

This can be a careful line to walk, though.



Left: Jon took this image in South Africa's Eastern Cape on his first job. He had to take a picture from the water, so bought a waterproof bag for his camera. Three days later his camera 'drowned'
Canon EOS 20D, 17-85mm, 1/1600sec at f/5, ISO 400

'People do not want to be deceived, especially when making decisions about where to travel,' admits Jon. Making sure his photos are both honest and beautiful means that Jon can't always photograph everything, but rather he has to concentrate more on aspects that will appeal to potential visitors. Think about holiday brochures and the glistening blue seas, clear skies and people-free landmarks that adorn the pages and you're on the right tracks.

In order to create this type of imagery successfully, Jon advocates doing your research before you step out of the door. 'Before I visit a location for a shoot, I create





a list of attractions that I would like to cover,' Jon explains. 'Using images from 500px, Getty and Corbis, I work out how much time I'll need at each location and create a schedule. Once the schedule is drawn up, I contact the media liaison at the different sites to apply for permission to photograph [in the name of my client]. I always ask for a flexible appointment, which most sites are happy to provide. Next, I'll research each attraction to determine why people travel to see it. Most of the time it is obvious, but I've been to a few sites where I've had no idea why people would travel to see it. This research also helps me find unique points

of view. I try to schedule outdoor attractions around sunrise or sunset, leaving indoor attractions for midday light.'

Once Jon has captured his images, he is careful not to manipulate them too much. Although a place should always look its best in his photos, he also has to be realistic. 'I use Lightroom and Photoshop to ensure I correctly represented the colour and contrast in a scene,' he says. 'I also correct lens issues, like wideangle distortion. I never alter the truth of a scene. For example, if the sky is dull, I won't replace it with a more interesting sky. If I feel a photo will take more than 5mins to get ready, I'll discard it.'

To show how small and insignificant a person appears in this landscape of Pulpit Rock in Norway, Jon asked his wife to pose in the scene

Canon EOS 5D Mark II, 24-105mm, 1/180sec at f/9, ISO 200

GAINING COMMISSIONS

It's one thing to take photos of the places you visit, but it's quite another to be paid to do so. By taking on these paid commissions, Jon has to ensure that he not only shows the place at its best, but that he also gets all the shots his clients might want. Jon has built a firm reputation among his clients by always delivering the right shots.

Yet everyone starts somewhere, so before he had impressed his clients, how did he go about getting commissions? 'When I started out, my trips were all self-funded,' says Jon. 'I chose locations that interested me. The theory was that





INSIDE JON'S KIT BAG

'I USE a Canon EOS 5D Mark III on a tripod for architecture and video shots, with a Canon EOS 5D Mark II over my shoulder to pick up spontaneous images like candid portraits,' says Jon. 'I have a Samyang 24mm tilt-and-shift lens to keep the verticals level, which has cut hours out of my post-production time. I would also love a Canon 17mm tilt-and-shift lens for tight interiors.'

'I use a roller camera bag by Kata, which is small enough to carry on a flight but large enough to fit all my gear,' adds Jon, 'while a lightweight tripod by Manfrotto spares my shoulders pain but is sturdy enough to support a video slider. I use various filters to get images correct in-camera, including a graduated filter by Lee, a 10-stop ND filter by Heliopan and a polariser by B+W. I also use quite a lot of non-photographic equipment to keep me comfortable while I'm travelling. During a long trip, these items become essential. For example, I have a lightweight pair of running shoes for all the ground I cover, a smart weatherproof jacket when I'm in European cities in winter, and a ridiculous-looking wide-brim hat that keeps the sun off my face and neck.'



if I found the location interesting, others would be interested in images of that location. I tried to avoid tourist hot spots, as it is difficult to create interesting images of well-known attractions. I recouped the cost of these trips by selling the images after the trip – usually through stock sites like Getty Images.'

Although this is sound advice for those wanting to follow in Jon's footsteps, is there really a market for selling your travel photography? 'Throughout my career, I've been told that there isn't a market for travel photography,' he says. 'Believing this, I've ventured into other areas of photography, but I've found that the opportunities that came my way have always been in travel. It has convinced me that there is a demand for travel photography – it just has to be created for the right audience. When my travel work is self-funded, I'll get the images online as soon as possible. This enables me to sell work through stock sites (I'm with Getty Images and Shutterstock) and directly to the client through Flickr. Images that cause an emotional response and promote travel to a destination tend to sell well.'

These days, Jon's trips are mainly commissioned and he goes wherever the client sends him. 'When I'm travelling, I

feel like a child at Disneyland,' he says. 'I walk around in a state of awe and wonder. I ask myself, what is it about this place that inspires that feeling? When I have my answer, I try to capture it in a photograph.'

Sounding much like many amateur photographers, Jon is clearly still very passionate about his photography and loves what he does. Like many amateurs, he is also a great fan of camera clubs, having gained most of his photographic tuition via one of them. 'In my first few years of photography, I became very involved with a photography club [East London Photographic Society], where I was fortunate enough to be mentored by some of the experienced photographers in the club,' he says. 'Apart from that, I've had no formal training or assisting experience.'

THE NEXT STAGE

Not put off by the hard work and long hours, Jon admits that the hardest part of being a travel photographer is spending long periods away from home. 'I have a wife and a three-month-old son,' he says. 'Being away from them is by far the biggest challenge of travel photography. There is no do-over when it comes to fatherhood. I try overcoming the challenge by being present and available



TOP TIPS FOR TRAVEL PHOTOGRAPHY

- 1 Remember that photographers tend to create work to appeal to other photographers. To succeed as a commercial travel photographer, your work needs to appeal to tourists
- 2 During every trip you make, try to create better images than you took during your previous trip
- 3 Remember that images that cause an emotional response and promote travel to a destination tend to sell well
- 4 For commercial travel photography, try to highlight the interesting features and minimise any unattractive features
- 5 People do not want to be deceived, especially when making decisions about where to travel. For this reason, do not carry out excessive image manipulation



when I am home. Wherever possible, I also try bringing them with me.'

The downside of long periods away from home aside, the next job on Jon's horizon is a 36-day shoot of ten locations across Austria, Spain and Portugal, which he says he's really looking forward to.

Alongside these commissioned projects, Jon has embarked on a personal endeavour to capture London. 'In 2013, I realised that I had no images of London in my portfolio,' he says. 'I've always believed that creative travel photographs can be made in your back yard, so to rectify my poor London effort I started a personal project to photograph London in my spare time. During one of these shoots, I was able to visit the top of the London Tower Bridge towers [see above]. I love the image as it's so difficult to get an unusual picture of an iconic site, and in this case it happened to be of my favourite London site.'

As well as being a great way to get started in travel photography, this personal project has helped raise Jon's profile further and created more stock for him to sell on his gallery sites, creating more funding for personal trips. Showing that this type of time investment is worthwhile for all would-be travel photographers, Jon still has a long list of places he would like to visit. 'I have only

Top left: Prague, in the Czech Republic
Canon EOS 5D Mark II, 24-105mm, 1/45sec at f/8, ISO 400

Above left: Jon's favourite location is Iceland's east fjords
Canon EOS 5D Mark II, 17-35mm, 2.5secs at f/16, ISO 100

Above: London's Tower Bridge is Jon's favourite photo
Canon EOS 5D Mark II, 17-35mm, 30secs at f/13, ISO 200

Right: Portrait taken in Chiang Mai, Thailand
Canon EOS 5D Mark II, 70-200mm, 1/60sec at f/4, ISO 800

seen a small percentage of the world,' he says. 'I don't think one lifetime is enough to see everything I would like to see. I've started to list experiences rather than locations. Some time soon, I would love to do a year-long journey from London to Singapore. I'd also love to explore Europe on a motorbike.'

Whatever travel project you want to undertake, Jon advocates looking for a theme to tie your images together. 'I don't always create images along a theme intentionally, but when I view the images from a trip I see a theme running through the series,' he says. 'I think this happens on a subconscious level now. Something will make an impression on me about an area and I'll keep concentrating on that theme, such as the drama of the landscape in Iceland or the warmth and friendliness of the locals in Chiang Mai, Thailand.'

So the next time you're visiting a new location, or perhaps simply taking photos of your home town, try to think like a commercial travel photographer, and take photos that not only show the location but also sell the location. **AP**



To see more of Jon's work, visit his portfolio site at nomadicvision.com

Mamiya RZ,
180mm, studio
set-up with Ilford
HP4 film



Below:
Dimmingsdale,
Staffordshire,
Kodak HIE
Infrared film

Above: 'Pilots
Cottages,
Llanddwyn Island,
Wales', Kodak HIE
Infrared film

Below left: Nikon
D100, 35mm,
1/125sec at f/5.6

Right: Rodin
Gardens, Paris,
Minolta, 24mm,
Kodak HIE
Infrared film





The monochrome set

AP reader and retired doctor **Clive Rowley** discusses his love of black & white photography and the learning curve he has experienced through his work. He talks to **Oliver Atwell**

ONE OF the most interesting things about developing your photography skills is seeing your own distinctive style gradually coming to the fore. Clive is a photographer who has become intrinsically linked with high-contrast, grainy, monochrome photography. Looking through Clive's work, you can clearly spot the subjects he favours, such as graveyards and architecture. There's something oddly melancholic about Clive's work, which is surprising considering his obviously cheery nature. Clive is someone who is clearly in love with the medium of photography. It's an infectious enthusiasm. Here we talk to Clive about his thoughts on monochrome, film, digital and how he fits his passion around his everyday life.

Eventually I began to understand Ansel Adams' maxim that the negative is the musical score and the print is the concert performance. I could see that a great many scenes could function as monochrome images. In time I began submitting my work to various publications and was very proud to see them being printed here and there.

AP Would you say that you're able to identify a particular visual style regarding the tonal range of your images?

CR I have always felt that the basic image has a plethora of tonal range variations. I'm particularly fond of high contrast but that will only be appropriate for a small selection of images. With others, a full gamut of tonal variations is appropriate. You may also notice that I favour grain within my images. The classic photojournalists used Kodak Tri-X or Ilford film and I have experimented a little with those films. They are very grainy. However, I sometimes shot on Agfa APX 50, which was virtually free of grain. That gave me pretty conventional-looking prints, which was appropriate for the subject.

When printing, I would always dilute the developer, experiment with enlarger filters and dodge and burn to achieve a tonal range appropriate for the image. I was never an adherent to the rule that there should be details in the highlights and shadows. I remember how Bill Brandt went through a phase of revisiting some of his negatives from 30 years previous and reprinting them with much more contrast. So who knows, maybe I'll do the same with some of my negatives in the future.

Now that I've moved on to digital I've found that the shadow/highlight tool in Photoshop is capable of bringing out details and tones that I never would have found using the manual darkroom process. When I discovered Photoshop, it was a real revelation.

AP Were there any brands of film that you favoured?

CR Some of my favourites were Ilford FP4, HP5

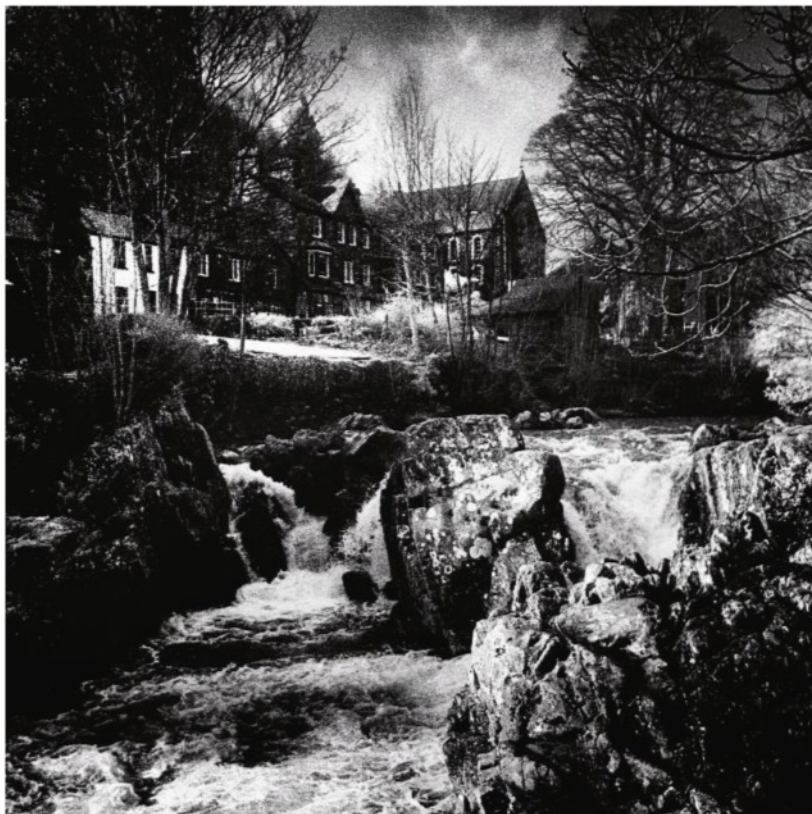


AP One of the interesting things about shooting predominantly in black & white is that you have to learn to see the world in a different way, almost in monochrome. When you look at a scene, how do you know that it will work as a black & white image?

CR It's an instinct I've developed over years of practice. I was brought up on black & white. I started taking photographs when I was 12 years old. That was when I had my first camera. The problem was that I was always disappointed in the results that would arrive back from the lab after the negatives had been processed. The tonal range just wasn't quite right. I had to take control. I joined a photography club at school and learned all about the darkroom process. Then later on I converted one of the rooms in my parents' house into a darkroom. I was then able to hone my skills even further and develop my eye for monochrome.

However, it was a little later that I had my real eureka moment. One day I was holidaying in Wales and I found a book of black & white photography by John Clow called *Snowdonia Revisited*. I was gobsmacked and I wanted to learn everything about creative monochrome. I began poring through books about black & white photography and joining organisations that specialised in the medium. I was then able to start achieving what I wanted to in my own work.





'Betws-y-Coed, North Wales', Kodak HIE Infrared film

AP and Agfa APX 50. I would often experiment with pushing the film just to see what results I could get. The penalty (or bonus) has been grain. If I want to achieve smooth results there has never been anything better than Agfapan APX 50, which I always called the Fuji Velvia of black & white. I suppose my all-time favourite film is Kodak HIE infrared film. I love the grain and diffusion of highlights. It's virtually impossible to copy digitally. I've just started using it again with my Nikon F100. Peak Imaging of Sheffield process the film and can do large-resolution scans.

AP Could you talk me through your preferred lighting conditions when producing images?

CR I love all light, from the soft tones of dawn and dusk to the fierce contrast of the midday sun. The fact is, I have no preference. It's whatever fits. I sometimes use on- and off-camera flash, light tents and bounced light from reflectors. For me, there are no rules. I've done night portraits outside using just security lights. I've even used the light from a computer screen to backlight translucent objects. I've done work in studios before and so understand how to use modelling lights and studio flashes.

AP Talk me through your process of going out to look for a photograph. Do you always have a preconceived idea?

CR Very rarely. However, I always find time to look for possibilities, whether it's a group of shapes, textures, the unusual or just something that's visually pleasing. Studio work is, of course, quite different. In that situation, planning ahead is vital. But much of my more serious photography is pure happenstance. It's whatever I find, although there are particular locations where I always seem to find something interesting. There are two cemeteries that I love: Highgate Cemetery in London and the Cemetery on the Mount in Nice, France. English churchyards can give rich pickings and I have a predilection for graffiti, decay, people and Victoriana.

AP You had previously gone on record as saying that you would never switch to digital.

CR In the beginning I thought noise was the big failure of digital photography. The first digital camera I tried was a Canon PowerShot G2 compact but the delay in the shutter release drove me mad. Also, the noise level was intolerable. What I had not anticipated was how quickly the technology would improve. These days I cannot imagine life without a digital camera. The transition from film to digital was not smooth. There was a massive learning curve as you would expect. But when I changed to digital, I felt like bowing to the Great God of Photoshop. To be able to manipulate tonal ranges so easily was a revelation.



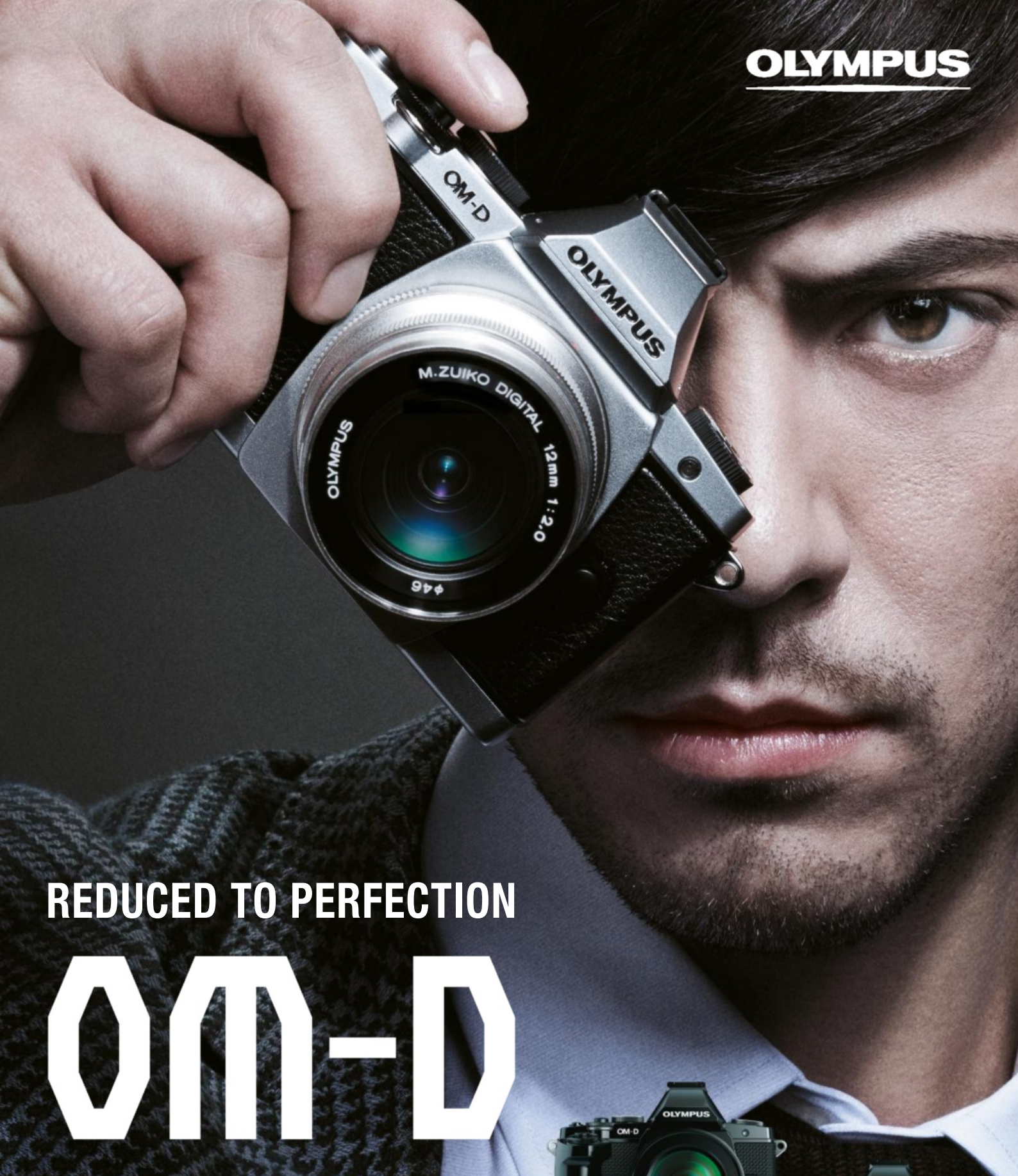
MY FAVOURITE IMAGE

I'D SAY my best picture was taken with my Leica M6. It's a quiet camera. The shutter, rather than crashing and banging, seems to breathe. I was in Manchester one morning with just the camera and one lens – a 24mm f/2.8 Asph. I had one roll of film, which was Ilford Delta 400. The image is a photo of the curved architecture around Manchester Central Library. It was published by *Creative Monochrome* and was also used as a backdrop to their stand at the NEC a few years back. I would never have got that shot using a zoom lens. The restriction of the prime lens really helped me to see that shot.

AP How did your photography fit around your career as a doctor? Did it give you some respite from a hectic daily life?

CR Yes, absolutely. I have always loved medicine but I always found myself looking for other things to take my mind off my work. Photography was a godsend. But despite my passion for it I had never wanted to go into it professionally. There would just be too much pressure, even more than my career as a doctor. I didn't want to produce work in order to sell it. That means I'm not restricted to what I can shoot. It's always fresh and exciting. The only person I have to please is myself. **AP**

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Editor's comment



It gives me great pleasure to introduce this special section devoted to the awards agreed by the Photo Panel of the European Imaging and Sound Association (EISA). The products mentioned in these next pages have been voted for after a meeting attended by the editors of Europe's 17 best photographic magazines. Each product category has been

discussed at length, and the pros and cons of the nominated candidates measured, weighed and compared, until we could come to a final verdict.

The process of discussion and voting was relatively painless and swift, as for the most part the answers were pretty obvious, and in the main the products that I, and the AP technical department, believed should win did win. We certainly have no complaints, and I'm proud to be able to present this field with full confidence.

For a long time, AP has been famous the world over for its in-depth and thorough testing processes, and it is incredibly important to me, and to the magazine, that awards we put our name to are true, meaningful and well deserved. These awards are all three, and the cameras, lenses and accessories presented here are guaranteed by AP and by EISA to keep you more than satisfied.

Damien Demolder Editor



Other 2013-2014 EISA awards

Audio

EUROPEAN LOUDSPEAKER: Sonus faber Venere 2.5
EUROPEAN STEREO SYSTEM: Pioneer PD-50/A-70
EUROPEAN DIGITAL AUDIO PLAYER: Marantz NA-11S1
EUROPEAN WIRELESS HI-FI HEADPHONE: AKG K935
EUROPEAN HIGH-END AUDIO
T+A MP 3000 HV/PA 3000 HV
EUROPEAN USB DAC: Meridian Explorer
EUROPEAN MICRO AUDIO SYSTEM: LG CM3430
EUROPEAN COMPACT HI-FI SYSTEM: Panasonic SC-PMX9
EUROPEAN WIRELESS SPEAKER SYSTEM
DALI KUBIK FREE
EUROPEAN HI-FI ACCESSORY
AudioQuest Carbon USB cable

Home Theatre

EUROPEAN HT LOUDSPEAKER: KEF E305
EUROPEAN HT INNOVATION: Philips Fidelio HTL9100
EUROPEAN HT RECEIVER: Sony STR-DA5800ES
EUROPEAN HT SOUNDBAR
Bowers & Wilkins Panorama Z
EUROPEAN HT HIGH-END: Krell Foundation

Audio/HT/Video

EUROPEAN HT UNIVERSAL PLAYER
OPPO BDP-103EU
EUROPEAN PROJECTOR: JVC DLA-X55R
EUROPEAN HT SOLUTION
Loewe Individual 55 Slim Frame/3D Orchestra 5.11S

Video

EUROPEAN TV: Sony BRAVIA KDL-55W905A
EUROPEAN HOME CINEMA TV
Panasonic VIERA TX-P60ZT65
EUROPEAN SMART TV: Samsung UE55F8000
EUROPEAN ULTRA HD TV: Philips 65PFL9708
EUROPEAN DESIGN TV: LG 55EA980V
EUROPEAN CAMCORDER: JVC GC-PX100

In-Car Electronics

EUROPEAN IN-CAR HEAD UNIT: Kenwood DNN9230DAB

EUROPEAN IN-CAR NAVI-MEDIA SYSTEM
Parrot ASTEROID Tablet
EUROPEAN IN-CAR AMPLIFIER: Hertz HCP 5D
EUROPEAN IN-CAR SPEAKER SYSTEM: Focal PS 165FX
EUROPEAN IN-CAR SUBWOOFER
GLADEN ZERO 12 PRO
EUROPEAN IN-CAR STREAMING SOLUTION
MOSCONI DSP_AMAS
EUROPEAN IN-CAR INTEGRATION: Focal DSA 500RT
EUROPEAN IN-CAR HIGH-END COMPONENT
Ground Zero GZPA Reference 2T

Mobile

EUROPEAN MOBILE HEADPHONE: JVC HA-FXZ200
EUROPEAN MOBILE AUDIO SYSTEM
Harman Kardon Onyx
EUROPEAN TABLET: Sony Xperia Tablet Z
EUROPEAN ADVANCED SMARTPHONE: HTC One
EUROPEAN CONSUMER SMARTPHONE
Huawei Ascend P6
EUROPEAN SOCIAL MEDIA PHONE
Samsung GALAXY S4 mini

Green

EUROPEAN GREEN TV: Philips 50PFL5008
EUROPEAN GREEN SMART PHONE
Samsung GALAXY S4

What is EISA?

THE EUROPEAN IMAGING AND SOUND ASSOCIATION IS A COLLECTION OF PHOTOGRAPHIC, AUDIO AND VIDEO MAGAZINES IN WHICH MEMBERS POOL THEIR SKILLS AND KNOWLEDGE TO AWARD THE BEST PRODUCTS IN A WIDE RANGE OF CATEGORIES EACH YEAR. THE AWARDS ARE INTENDED AS A GUIDE FOR SPECIALIST CONSUMERS. ONLY ONE MAGAZINE FROM EACH COUNTRY MAY BELONG TO ANY PANEL. AMATEUR PHOTOGRAPHER, A FOUNDING MEMBER OF THE ASSOCIATION, REPRESENTS THE UK FOR THE PHOTOGRAPHIC SECTION OF THE AWARDS. LEARN MORE ABOUT EISA AT WWW.EISA-AWARDS.EU.



European
Camera
2013-2014

Nikon D7100

The D7100 is the current flagship of Nikon's DX camera family, combining excellent image quality and advanced features. Its APS-C sensor is designed without an optical low-pass filter, which allows us to take full advantage of its 24-million-pixel resolution with no loss of sharpness. The fast 51-point AF system and high-speed continuous shooting are perfect for capturing action, while the reliable metering system delivers consistently accurate exposures. The bright optical viewfinder and crisp LCD screen allow both traditional eye-level and 'live view' shooting modes. Movie shooters will appreciate the clean, uncompressed HDMI output, which can be recorded directly to an external storage device.



European
Advanced
Camera
2013-2014

Sony Alpha SLT-A99

Sony's flagship camera, the Alpha SLT-A99, provides the demanding photographer with excellent image quality and a host of innovative features through its use of a full-frame sensor and its SLT electronic viewfinder system. The camera's Exmor CMOS sensor features 24.3 million pixels which, via the BIONZ image processor, can output 14-bit raw files at a rate of six frames per second, while the camera's unique dual phase-detection AF system is designed to keep up with fast-moving subjects. Sophisticated video controls and high-quality recording modes make this an excellent choice for shooting moving images too. Sony has used magnesium alloy to create a professional-build body, and has incorporated a very high-resolution vari-angle 3in LCD panel that allows shooting from almost any angle.



European
SLR Camera
2013-2014

Canon EOS 100D

The Canon EOS 100D is the world's smallest and lightest APS-C digital SLR. As a reflex camera, it offers a very high level of performance, and it is compatible with the accessories and lenses of the EOS family, even though some of the lenses will look big when attached to this tiny model. The miniaturised body will appeal to those looking for a small, lightweight and portable camera that still affords the user the controls needed for creative photography. A collection of automatic modes, and touchscreen operation, make the camera very easy to use for those new to photography, but the 18-million-pixel sensor still produces top-level image quality.



European
Advanced
SLR Camera
2013-2014

Canon EOS 6D

The Canon EOS 6D offers many of the features and benefits of Canon's professional full-frame bodies, but at a much more accessible price. Some features even outclass those of the company's EOS 5D Mark III, such as the camera's AF performance in low-light conditions – it is both faster and more effective in darker situations. With the full-frame benefits of low noise, expanded exposure latitude and high dynamic range, the EOS 6D also offers a shutter delay of only 47ms and a continuous shooting frame rate of 4.5fps for up to 1,250 pictures. The EOS 6D is the smallest Canon full-frame camera and, with Wi-Fi and GPS, makes a great choice for enthusiast photographers.





European
Compact
System Camera
2013-2014

Samsung NX300

Compact, fast, innovative and with superb picture quality, the Samsung NX300 meets and beats the expectations of CSC users in many ways while opening the door for a new generation of connected cameras. It offers a high-resolution APS-C-sensor with 20.3 million pixels, a hybrid autofocus system and a crisp 3.3in AMOLED screen. The NX300 is impressively fast, with a top frame rate of 8.6fps and a maximum 1/6000sec shutter speed. With built-in dual-band Wi-Fi and Near-Field-Communication (NFC) connectivity that is easy to use, the camera is ready for wireless connection to a mobile phone, tablet, PC or (smart) TV so images can be quickly shared with friends and family.



European
Advanced
Compact
System Camera
2013-2014

Olympus PEN E-P5

The Olympus PEN E-P5 is a high-speed and technically very modern compact system camera with a retro Sixties design. The camera's top shutter speed of 1/8000sec is one of the shortest for a compact system model, while the five-axis image-stabilisation system is unique in this category. The camera offers a 16-million-pixel, four thirds sensor with an ISO range of 100 to 25,600, built-in Wi-Fi and many creative shooting modes and art filters. Suitable for using in all types of lighting conditions and photographic situations, the PEN E-P5 is a stylish but practical model that is compatible with a large range of special accessories and grips.



European
Compact
Camera
2013-2014

Sony Cyber-shot DSC-HX50/HX50V

Following the tradition of this category's winner from the 2012-2013 EISA awards, the Sony Cyber-shot DSC-HX20, the HX50 is the world's smallest compact camera with a 30x zoom lens – stretching the limits of the compact zoom segment even more. Equipped with a Sony G-class lens, the DSC-HX50 offers a great balance of worry-free point-and-shoot photography and high-level manual control and customisation. The HX50V also includes GPS to record the exact location where a picture was taken. Other features, like the 20.4-million-pixel Exmor R CMOS sensor, the highly effective optical stabilisation, the 1080p AVCHD video and the dedicated exposure compensation dial, will be very much appreciated by photographers of all levels.



European
Advanced
Compact
Camera
2013-2014

Fujifilm X100S

Continuing the successful design and concept of the X100, the Fujifilm X100S advances this lightweight and compact fixed-lens series with a 16-million-pixel APS-C size X-Trans CMOS II sensor. It also features faster in-camera processing, a more advanced hybrid viewfinder but still uses the same excellent 23mm f/2 wideangle Fujinon lens.

Fuji's unique split-image technology makes manual focusing easy, and the X-Trans sensor achieves extraordinary image resolution by eliminating the low-pass filter. Moiré artefacts are avoided via the unique colour patterning of the X-Trans sensor. The improved viewfinder combines an optical rangefinder with a 2,360K-dot LCD panel for maximum clarity, and the addition of a phase-detection AF system improves focusing in all conditions.



European
Travel Camera
2013-2014

Olympus TOUGH TG-2

The Olympus Tough TG-2 is more than just a shockproof, crushproof, freezeproof and waterproof compact. It is also a very sophisticated compact camera featuring a bright 4x zoom lens (25-100mm equivalent) with a wide maximum aperture of f/2. The high-speed autofocus system makes this camera a solid choice for outdoor action photography, and the 12-million-pixel BSI CMOS sensor delivers good image quality. In Super Macro mode the minimum focus distance is only 1cm, while the camera's built-in GPS allows you to record exactly where a picture was taken and then place the locations on a map.



European Lens
2013-2014

Tamron SP 90mm f/2.8 Di VC USD Macro 1:1

Extremely sharp even when used at its maximum aperture, the Tamron SP 90mm f/2.8 Di VC USD Macro 1:1 is one of the best macro lenses on the market, comfortably outperforming its legendary predecessor with the same focal length. Not only does it impress with its optical quality but also with its functionality. The lens boasts compelling features such as a moisture-resistant design, quick and near silent autofocus with an ultrasonic motor (USD) and image stabilisation. The Vibration Compensation (VC) system allows shake-free handheld pictures with shutter speeds of up to 4 stops longer than usual. With a remarkably low price for its performance and features, this lens is great choice for photographers interested in macro or portrait photography.





European
Professional
Lens 2013-2014

Canon EF 200-400mm f/4L IS USM Extender 1.4x

A great sensation for the optical world, this super telephoto full-frame stabilised zoom lens opens a new era for professional optics. The Canon EF 200-400mm f/4L IS USM Extender 1.4x has a built-in teleconverter that allows the photographer to switch to extended focal lengths in just a second. As the teleconverter is integrated into the design of the lens it can be activated safely in harsh conditions without exposing the camera's mirror and sensor. With the converter in place the lens becomes a 280-560mm f/5.6, but for those who need even greater reach this optic is compatible with Canon's Extender EF 2x III. Although for the enthusiast this is an extremely expensive lens, its ultimate optical quality guarantees uncompromised results for sport and wildlife photography.



European
Zoom Lens
2013-2014

Tamron SP 70-200mm f/2.8 Di VC USD

This fast f/2.8 telephoto zoom lens for full-frame SLRs delivers very good image quality and remarkably consistent resolution. The VC (Vibration Compensation) image stabiliser effectively compensates for camera shake in the Canon and Nikon versions of the lens. Weather-sealing around the bayonet makes this lens a good choice for outdoor photography and the ultrasonic motor (USD) provides fast and silent autofocus. Overall, the Tamron SP 70-200mm f/2.8 Di VC USD can compete with the best 70-200mm f/2.8 lenses from all other optical brands, so its lower cost makes it an excellent choice for the money.



European
Compact
System Lens
2013-2014

ZEISS Touit 2.8/12

The Zeiss Touit 2.8/12 is a well-built 12mm wide-angle lens, designed specifically for use on APS-C-sized image sensors in compact system cameras. The Distagon construction uses 11 elements in eight groups and Carl Zeiss T* anti-reflective coatings, which improve light transmission and image contrast by minimising surface reflections, lens flare, and ghosting. Its angle of view is 99°, which is the same as an 18mm lens provides on a full-frame camera. Thanks to the nine aperture blades, users will enjoy very smooth and attractive out-of-focus highlights. The Touit lens is built with extreme precision and designed to have a long working life, which is reflected in its price.



European
Compact
System Zoom
Lens 2013-2014

Panasonic LUMIX G Vario 14-140mm f/3.5-5.6

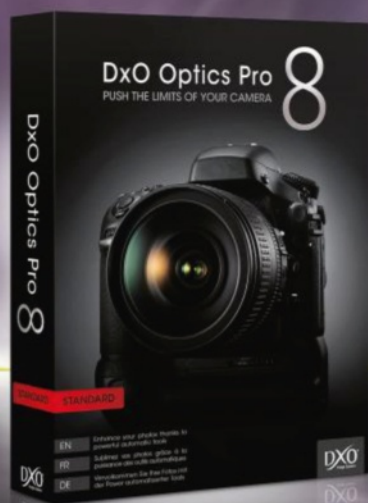
With this update of the LUMIX G Vario 14-140mm f/4-5.8 ASPH Power OIS, Panasonic offers a much smaller and lighter version of its kit lens, which has a smooth and silent operation mode and looks perfect fitted to the GH3 and G6 LUMIX cameras. The weight reduction of almost 200g and the improved Optical Image Stabilizer Power (OIS) both make this a much more user-friendly lens, while the seven-bladed aperture creates smooth out-of-focus highlights. An all-metal, black-painted finish makes this a very smart looking lens that fits in well with the style of the Panasonic LUMIX G system.



European
Photo
Innovation
2013-2014

Samsung GALAXY NX

No manufacturer has done more than Samsung in the quest for making cameras that allow the photographer to communicate with the outside world. With the GALAXY NX, Samsung is showing us once again the future world of 'connected' photography. This is the first time an advanced system camera has been combined with a modern interactive 4.8in touchscreen tablet. Through its interchangeable lens system and its use of the Android 4.2.2 operating system, the GALAXY NX promises a real integration of high quality digital photography, mobile editing and full-time connectivity.



European
Photo Software
2013-2014

DxO Optics Pro 8

DxO Optics Pro 8 is a very powerful software application designed for editing camera raw files that offers a host of unique features and functions. High-quality results can be easily obtained using just the application's automatic settings, as it corrects geometric, colour and shading errors using data held within the image file. High ISO noise is dealt with very effectively, leaving clean and clear images with little loss of fine detail. The software is easy to use, and the presets allow a fast, but good quality process, though manual correction controls are available for the advanced user.



European
Photo-Video
Camera
2013-2014

Panasonic LUMIX DMC-GH3

The Panasonic LUMIX DMC-GH3 offers the best video quality of any combined still and movie camera in this price segment – and actually in some higher segments as well. It offers full manual as well as completely automatic video recording, making it ideal for in-the-field shooting as well as more formal situations. It's also a pretty handy stills camera with a full range of controls, making it an impressively flexible package. The Panasonic LUMIX DMC-GH3 is very popular with videographers partly because it is a very lightweight and rugged weather-resistant camera that's serviced by a great selection of high-quality lenses.



European
Photo-Video
Accessory
2013-2014

Manfrotto MVH500AH

The Manfrotto MVH500AH is a lightweight and compact tripod head with a wide sliding plate that is suitable for use with big DSLR telephoto lenses and professional-quality video cameras. It ensures smooth adjustments, fine controls and sharp pictures. As it can be mounted on standard photo tripods, the MVH500AH is an ideal accessory for photo enthusiasts who want to start exploring the video functions of their cameras. The head achieves its smooth motion using professional fluid cartridges on both pan and tilt axes, and a locking system makes it quick and simple to lift the camera out of the head. The MVH500AH is able to support equipment of up to 5kg and an Easy Link 3/8in connector also allows an external monitor or other accessories to be fitted directly to the head.



European
Action Cam
2013-2014

GoPro HERO3 Black Edition

The GoPro HERO3 Black Edition is the most sophisticated action cam around. Robust, lightweight and compact, it's an ideal partner for outdoor enthusiasts, from surfers and cyclists to deep-sea divers. Acting as both a camcorder and a stills camera, the GoPro gives users total flexibility over what they shoot – modes include slow-motion, full HD and low-frame-rate 4K/Ultra HD. Accessories in the Black Edition set include a Wi-Fi remote, waterproof housing and adhesive mounts and pivots, so it can be used in many different environments. Pairing with smartphones and tablets lets you monitor and control what you're filming. Essentially, whatever you want to do, this smallscale cam can do it.

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- **Accessories for Landscape Photography** Nigel Atherton
- **Lenses for Landscapes** Andrew Sydenham
- **Essential Techniques** Damien Demolder
- **Landscapes for All Seasons** Joe Cornish and David Ward
- **Post Processing Using Photoshop and Lightroom** Michael Topham
- **Round Up: Free and Affordable Photoshop Alternatives** Michael Topham
- **Critique of attendees' photos and Q&A** The Expert panel
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Amateur Photographer's...

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Nelson's Column Under Construction

by William Henry Fox Talbot

William Henry Fox Talbot's unconventional photograph captures a significant time in the changing landscape of 19th-century London, writes **David Clark**

WILLIAM Henry Fox Talbot arrived in London on 31 March 1844 after travelling from his home at Lacock Abbey in Wiltshire. Talbot, at the age of 44, was a prominent scientist, inventor, polymath and an intellectual figure of the period.

His early experiments in photography, beginning in 1834, led to the announcement of his 'photogenic drawing' process to the Royal Society in 1839. He announced it two weeks after the Frenchman Louis Daguerre had made public his own early daguerreotype images, although Talbot had produced images using his own process three years earlier.

In 1841, he announced his calotype or talbotype process. Unlike Daguerre's method, it involved the creation of a negative, made from paper, which could produce an unlimited number of prints. By 1844, he had used the process to make numerous successful landscapes, portraits and architectural studies.

That year, Talbot was in London to visit Antoine Claudet, a French photographer and former student of Daguerre who had a roof-top studio in a building behind St Martin in the Fields Church. Although they used rival processes, the two photographers were friends and at the time were discussing a business partnership. Claudet is known to have taken at least one portrait of Talbot during his visit.

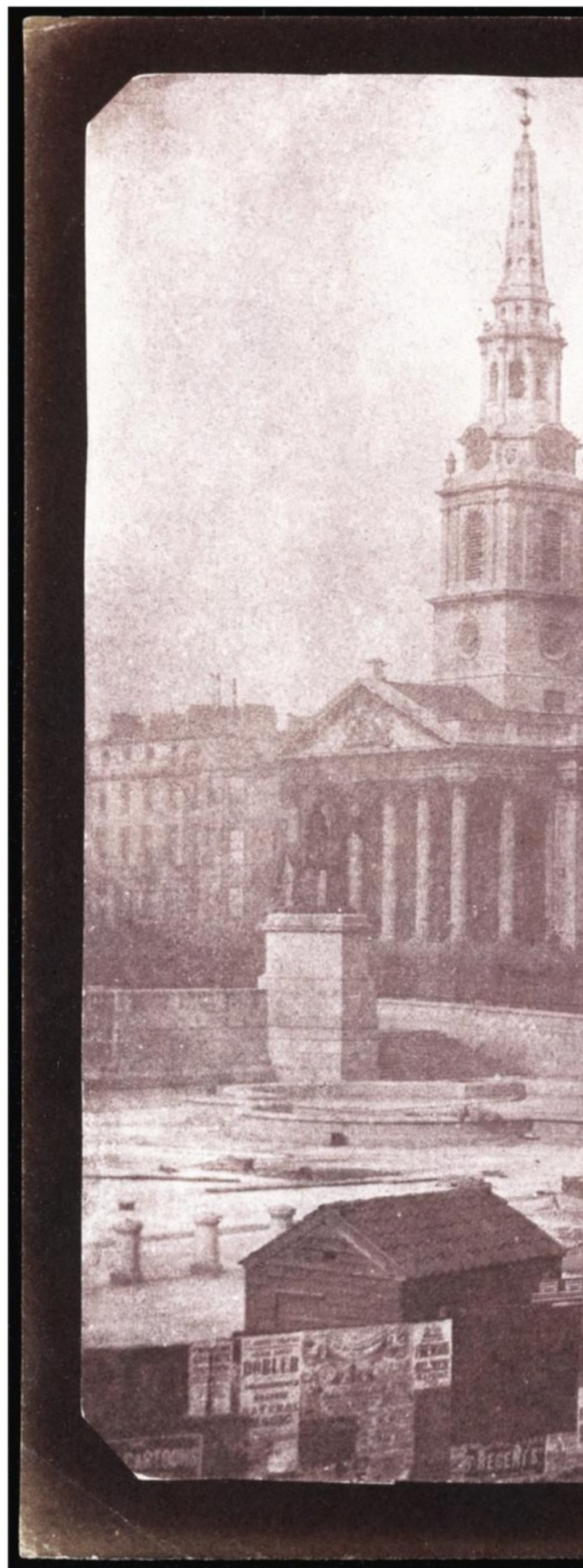
Claudet's studio was very close to an



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area of London that had been undergoing development since the late 1820s. The area was originally going to be called King William the Fourth's Square, but was later named Trafalgar Square in honour of the Battle of Trafalgar, a British naval victory led by Admiral Lord Nelson in 1805.

The main feature of the square was to be a monument to celebrate this national hero – the 170ft (52m) pillar topped with a sculpture of Nelson. The column was completed in November 1843, but at the time of Talbot's visit, work on the rest of the square had stopped. The building committee responsible for



Above left: Talbot with his camera, photographed by John Moffat in 1864





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Above: 'Nelson's Column Under Construction, Trafalgar Square, London', April 1844



the work had run out of money, which had been raised by public subscriptions.

Nelson's Column was, at the time, a controversial development. Some commentators felt it was out of proportion with other buildings in the area, while Trafalgar Square's designer, Charles Barry, felt 'the area should be wholly free from all insulated objects of art'.

Talbot would have photographed the scene using one of his specially designed calotype cameras. It was essentially a light-tight wooden box with a specially made lens at one end and a dark slide at the other.

A sheet of fine-quality writing paper coated with a light-sensitive layer of silver iodide was inserted into the dark slide and exposed to the light. In Talbot's earlier experiments, exposure would have taken over an hour to make a negative of sufficient density to make a print. However, his calotype process required that the paper was exposed only for a minute or two in bright sunlight.

This technique produced a faint latent image that was later developed to produce a fixed, translucent paper negative. Positive prints were made by contact printing this negative with another light-sensitised sheet of paper. With this particular camera, Talbot produced prints approximately 17x21cm in size.

When taking the photograph, rather than choosing a viewpoint that records the full height of the column, Talbot chose to photograph the huge base of the column and its relationship to nearby buildings. They include the church of St Martin in the Fields on the left of the frame. The viewpoint is unknown, but it was possibly from a room above a shop overlooking the square.

The picture includes a wealth of detail. The posters on the hoardings around the square are clear enough for Professor Larry J Schaaf, an expert on Talbot's work, to deduce that Talbot took the photograph in the first week of April 1844. The picture ironically records that the posters advertising theatre performances and other events are directly underneath the words, 'No bills to be stuck on this hoarding'.

Schaaf believes that Talbot's picture is one of his most sophisticated photographs, but also 'more of a commentary on pending changes in society than it is a document of the monument'. The unusual way that Talbot has framed the scene, cropping out two-thirds of Nelson's column and balancing the base with the church spire on the left, has prompted others to suggest that the picture marks the beginning of a new 'photographic' way of seeing.

Soon after Talbot's photograph was made, the government of the day stepped in to provide the necessary funds for completing Nelson's Column and it was opened to the public on 1 May 1844. Interestingly, Talbot returned to photograph the scene again the following year (see above). He used almost exactly the same composition, but this time photographed from ground level. Although progress had been made by that time, it wasn't until 1867 that the four famous lion sculptures were added.

Talbot himself made no comment about why he chose to photograph Trafalgar Square in this bold and unconventional way. However, the resulting image records an otherwise-forgotten stage in the development of one of the capital's most famous landmarks, and provides us with a fascinating evocation of London life at a particular moment in time. **AP**

Talbot returned to Trafalgar Square in 1845, photographing the same scene from a lower perspective

FURTHER INFORMATION

Books A good selection of Talbot's work is available in *William Henry Fox Talbot* by Geoffrey Batchen (published by Phaidon). A more detailed examination of his work can be found in *The Photographic Art of William Henry Fox Talbot* by Larry J Schaaf (Princeton University Press).

Websites A searchable site of Talbot's correspondence, plus biographical material, can be seen on foxtalbot.dmu.ac.uk. A range of Talbot's images can be seen by searching on www.scienceandsociety.co.uk.

Events of 1840s

1840

The Penny Black, the world's first postage stamp, is issued in Britain

1840

Queen Victoria marries her German cousin, Prince Albert of Saxe-Coburg and Gotha

1841

The UK Census is the first to record names and ages of every household member. It finds the population of England and Wales to be 15.9 million people

1842

American Dr Crawford Long becomes the first surgeon to use anesthesia when performing an operation

1842

End of Anglo-Chinese war, known as the First Opium War. Both sides sign the Treaty of Nanking, which establishes Hong Kong as a British colony

1843

The SS *Great Britain*, designed by Isambard Kingdom Brunel, is launched. It later becomes the first iron-hulled, propeller-driven ship to cross the Atlantic

1844

American inventor Samuel Morse sends the first electrical telegram by telegraph from Washington, DC, to Baltimore, Maryland

1845

Beginning of the Great Famine in Ireland, which lasts until 1852. During this period more than one million people die from starvation and disease. A million more emigrate

1848

Karl Marx and Friedrich Engels publish *The Communist Manifesto*, one of the world's most influential political works

AP Appraisal



Expert advice, help and tips from Chris Gatum

PICTURE
OF THE
WEEK

Backlit flower Martin Topping

Fujifilm FinePix S5700, 38mm, 1/100sec at f/3.5, ISO 64



MARTIN'S bold, colourful macro shot proves that you don't need expensive kit to produce a striking photograph. Admittedly, it's not the sharpest close-up image, most likely because Martin shot with the aperture on his S5700 wide open. With such a negligible depth of field, it's all too easy for the focus to 'miss' slightly if the subject or camera is moved.

However, this softness is actually what gives the image some of its appeal – it looks less like a flower and more like a supernova in space. Red tendon-like lines come in from all sides, drawing your eye into the shot as they change from deep maroon to shocking pink and are then absorbed by the brilliant explosion of light at the centre of the frame. This brightness is the result of Martin lighting the flower from behind, which makes it look as though the centre of the flower is a light source in its own right. The specular highlights, which are most likely pollen, twinkle like distant stars. To some they might seem like a defect, but I'd argue that they add an extra dimension to this stellar abstract image – which is why I have chosen it as my picture of the week.



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Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned



Original

Abbey ruins Darren Sharp

Canon EOS 5D Mark II, 24-70mm, f/8, ISO 200

SEEN as a thumbnail, Darren's composite image of a ruined abbey passes muster and I like the dramatic sky and punchy contrast.

Look at it in detail, though, and you see just how destructive image-editing software can be. There's posterisation in places, which is most likely a result of overenthusiastic application of brightness and contrast tools, plus JPEG artefacts and a loss of fine detail in certain areas, which is again likely to be down to contrast adjustments. The histogram tells the sad story: a 'sawtooth' tonal distribution like this is a clear sign that an image is starting to break down.

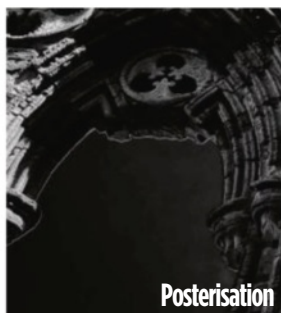
All these things suggest that the images forming this composite (the sky and ruins being two separate shots) were most likely captured as 8-bit JPEGs and then heavily worked on the computer. This is not ideal, especially when so much post-production work has been done to them to first convert them to monochrome, and then to boost the contrast and make them more dramatic.

Starting with raw files and converting them

to 16-bit TIFFs would have given Darren a firmer foundation on which to work. At the least, it would have helped to minimise the posterisation and eliminate the JPEG artefacts, which is a large part of the battle.

What it wouldn't have done, however, is conceal the hard edges around the ruined walls where the sky has been dropped in. For this type of compositing work, it really is worth getting to grips with layer masks, as they allow you to refine edges and create sophisticated and convincing blends.

So, while I applaud Darren's attempt at injecting what could have been a fairly pedestrian shot with some much-needed pizzazz, the execution is a little heavy-handed. As this most likely started with the source images, it reinforces the fact that even when you envisage a heavily processed end result, you still need to make sure that the material you start with is of high quality.



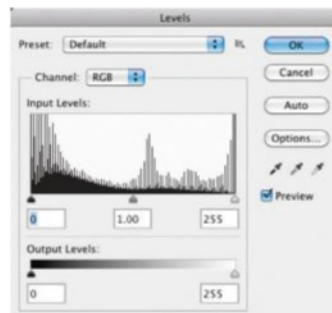
Posterisation



JPEG artefacts



Loss of fine detail



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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



Hoya Revo filters From £35 (37mm)

www.intro2020.co.uk

WORLD-RENOUNED optical glass manufacturer Hoya has announced two new additions to its already extensive photographic filter range. The Revo UV filter and Revo circular polarising filters are available now.

Hoya's patented Super Multi-Coating (IS-HMC) has been improved upon further, which makes cleaning and maintaining the filters easier than in previous versions. They are available in a large array of sizes, from 37mm to 82mm, to ensure compatibility with most lenses. They are constructed from high-grade, low-profile aluminium, which houses the glass parallel to the sensor. Although UV filters are not commonly needed with the majority of modern-day lenses, they still serve a purpose in protecting the front glass of a lens should it be knocked or scratched.

I found the polariser to perform to the high standard we expect from Hoya. When shooting some landscapes, it gave me a satisfying amount of additional contrast in the skies as well as reducing reflections.

Callum McInerney-Riley



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Manfrotto 054 Magnesium Ball Head with Q6 Top Lock quick release £209.95

www.manfrotto.co.uk

MANFROTTO recently announced its new Top Lock quick-release system to much fanfare. Compatible with all Arca-Swiss plates and systems, the Top Lock allows the plate to be loaded from the top and uses a spring-loaded safety pin to clamp it in place. The pin stops the plate from sliding off the head even when the quick-release lock is left open, thus protecting the camera. Pushing in the plastic button (only possible when the lock is open) releases the pin and by extension the plate. It's a well-engineered system that enhances both adaptability and security.

The 054 ball head is sturdily built with a magnesium alloy that gives it considerable heft. The ball is easy to lock, unlock and adjust, and level panning can be accomplished using a horizontal axis of rotation at the base of the head. While the ball moves a little less easily than expected, the action is pleasingly smooth. You do feel the 0.7kg of weight the magnesium head carries; it's heavy but solid. This is an excellent buy.

Jon Stapley



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Lens test

We find out how Canon's EF 16-35mm f/2.8L II USM and Sigma's 18-35mm f/1.8 DC HSM lenses perform in our comprehensive five-page test.

AP 31 August

Six of the best

In our two-page test, we look at six of the best carbon-fibre monopods on the market today.

AP 31 August

DxO FilmPack 4

Find out what new effects are included in the latest film simulation and creative effects software package.

AP 31 August

Pentax Q7

With its 1/1.7in, CMOS, back-illuminated, 12-million-pixel sensor and top sensitivity of ISO 12,800, we test the flagship model in Pentax's Q series.

AP 31 August

Samsung Galaxy NX

We test the world's first compact system camera with an Android operating system, Wi-Fi and 3G connectivity.

AP 7 September

SIGMA

PHOTOGRAPH © BILL SULLIVAN



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Fast aperture medium telephoto macro lens with a 1:1 maximum magnification also allowing a generous working distance.

Sigma's Optical Stabilisation allows the use of shutter speeds approximately 4 stops slower than would otherwise be possible. As the stabilisation effect is visible through the viewfinder, it aids composition and accurate focusing. SLD glass provides excellent control of aberrations and the floating inner focus system ensures high rendering throughout the focusing range. HSM provides quiet, high speed autofocus and allows full-time manual focus, even if the lens is set to the AF position. This lens has a rounded 9 blade diaphragm which creates an attractive blur to the out of focus areas. This also creates smooth, rounded out of focus highlights. The lens is compatible with Sigma's APO Tele converters allowing an even greater working distance or closer than 1:1 magnification.



Fujifilm X-M1

The **X-M1** is Fuji's third retro-styled compact system camera. It has the same **16.3-million-pixel**, APS-C X-Trans CMOS sensor as its older siblings, in the most affordable X-system body yet, but does this mean a compromise has been made on image quality?

Richard Sibley
Technical editor



WHAT started with the Fujifilm X100 and a series of premium compact cameras has proved to be a big success for the company. From the initial success of the X100 compact came the X-Pro1, a compact system camera designed to look and handle like a vintage rangefinder camera. Both the look and handling of the X-Pro1 won it many fans, but it was the unique X-Trans sensor that convinced many to buy it. This sensor uses an unconventional colour filter array over the photodiodes that appears more

random than the conventional Bayer pattern filter arrangement. This means there is less cause for an anti-aliasing filter, so Fuji has removed it from the sensor to give more detailed images than could previously be resolved using a 16.3-million-pixel camera.

Following on the X-Pro1's heels came the X-E1, which uses the same sensor technology as its predecessor, but has an electronic viewfinder, rather than the hybrid optical/electronic unit found in the X-Pro1. Now, the firm has released the X-M1, which has no viewfinder at all.

The Fujifilm X-M1 is the smallest and most affordable X-system camera yet. It has all the retro style and charm of its two stablemates, and most importantly shares the same 16.3-million-pixel X-Trans CMOS sensor. Essentially, the X-M1 should produce

AT A GLANCE

- 16.3-million-pixel, APS-C-sized X-Trans CMOS sensor
- 3in, 920,000-dot tilting screen
- Wi-Fi enabled
- ISO 100-25,600
- Street price: around £599 body only

the same quality of images as the other two X-series models, but without the use of a viewfinder and at a cheaper price.

FEATURES

As already stated, the Fujifilm X-M1 uses a 16.3-million-pixel, APS-C-sized X-Trans CMOS sensor. The unique X-Trans colour filter uses a 6x6 grid arrangement instead of the standard 2x2 grid used in a conventional Bayer-pattern sensor. The result is that the pattern of the filter array looks a lot more random than on a conventional sensor. This is designed to improve colour rendition, but it also has the advantage that the sensor does not require an optical low-pass (anti-aliasing) filter. The result is that images produced reveal much more detail than using conventional 16-million-pixel sensors.

The sensor and processing of the Fujifilm X-M1 allows for a sensitivity range of ISO 200-6400, which is expandable to ISO 100-25,600. The maximum resolution of images is 4896x3264 pixels, and images can be saved as raw or JPEG files, with the raw files saved in Fujifilm's proprietary RAF format. Up to 30 JPEG images, or 10 raw images, can be shot in a burst, with a 5.6fps maximum continuous shooting speed.

Unlike the other cameras in Fujifilm's X-series, the X-M1 has built-in Wi-Fi connectivity. This enables the camera to be connected to a smartphone or tablet via Fujifilm's



The differences between the image styles can be quite subtle and they are all related to their film counterparts. The Velvia setting is my personal favourite

camera handles and the quality of the images it produces that really matter.

To keep the cost of the X-M1 down, the camera's body is constructed from a rigid plastic rather than the magnesium alloy used for the rest of the X series. The retro style of the camera fools you into thinking that the camera will be of a reasonable weight, but when you pick it up it is actually far lighter than you anticipate. The construction of the camera presented no problems and I found it to be sturdy, with no rattles or creaks.

The general layout on the rear of the X-M1 will be familiar to most photographers, with a directional control and shortcut buttons providing access to the camera's menu system. There is a separate quick-menu button, which gives direct access to the most commonly changed shooting settings. Image settings can also be accessed in this way, which is useful for changing options like dynamic range optimisation and image styles without having to navigate the main menu.

Two dials on the X-M1 are used to change the various exposure settings. The dial on the rear of the camera is the most commonly used, while the dial on the top-plate is set by default to adjust exposure compensation. I found that using these two dials allowed exposure settings to be changed very quickly. However, I did have an issue with the dial on the top-plate, which

proprietary application. I found that the Wi-Fi connectivity works well, although it can take a little time to figure the correct sequence to connect the devices. Once connected, it is possible to browse or transfer images between the camera and a smart device, and it is even possible to use the GPS information from the smart device to geotag photos taken on the camera.

8/10

BUILD AND HANDLING

Fuji's X100 premium compact camera was one of the models that kicked off the current trend for styling compacts and CSCs like vintage cameras. Fuji's other X-series cameras have continued in the same vein, including the new X-M1. The camera looks fantastic, and would be as much at home in a display cabinet as it would in a photographer's hand. However, cameras aren't there just to be looked at, and while style is important for some, it is how the

FEATURES IN USE FUJINON XC 16-50MM F/3.5-5.6 OIS LENS

ALONGSIDE the X-M1, Fujifilm released the Fujinon XC 16-50mm f/3.5-5.6 OIS lens. Although this is really a kit lens, Fuji was keen to describe it as 'a more affordable lens' when sold separately, which is understandable given the reputation that some kit zoom lenses have gained over the years.

The new lens has a 16-50mm focal length, which is the equivalent of a 24-76mm lens on a full-frame camera. The lens aperture is a reasonable f/3.5-5.6, with a design encompassing seven rounded blades.

The lens is constructed from 12 elements in 10 groups, with three aspherical lenses and one extra-low dispersion element, which helps to reduce curvilinear distortion and chromatic aberrations. The lens is also optically stabilised and has a minimum focus distance of 30cm when the camera is set to macro mode.

Unlike the excellent XF 18-55mm f/2.8-4 R LM OIS, the 16-50mm lens has a plastic construction, although it is very well made. What is more telling of the budget build of the lens is that it doesn't have an aperture ring, which all other X-mount lenses do, except for

the XF 27mm f/2.8, which is also new. The 16-50mm lens can be used on the X-Pro1 and X-E1 cameras, but because of the lack of aperture ring these cameras must be updated to firmware version 3.00 and 2.00 respectively (visit www.fujifilm.com/support/digital_cameras/software/#firmware).

While the sharpness and resolution of the 16-50mm lens produces good results when paired with the X-M1's 16.3-million-pixel sensor, there is noticeable curvilinear distortion. Barrel distortion at the wide end is worse than the slight pincushion distortion at the 50mm setting. The distortion seems to level out at around 40mm.

On the whole, the Fujinon XC 16-50mm f/3.5-5.6 OIS is a nice lens for the X-M1, being small, light and sharp.



Raw edited

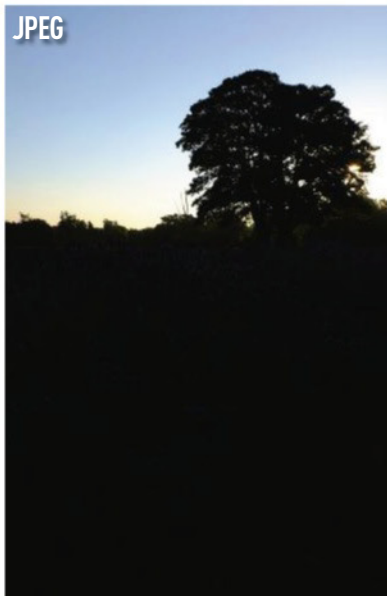


moved rather too easily. This meant that often I would remove the camera from my bag to find that the exposure compensation had been nudged slightly to a new setting. While this isn't the end of the world, it did result in some overexposed shots before I realised the error and adjusted it back to the correct position.

In common with many cameras at this level, Fuji has included an articulated screen on the X-M1's rear. A few years ago, these screens tended to increase the depth of the camera significantly, but improvements in technology mean that this screen is only 1-2mm shy of being completely flush with the back of the camera.

Overall, the X-M1 handles very well, although the lack of viewfinder means that it doesn't quite replicate the experience of using a film camera in the same way that the other X-series models do.

JPEG



Above: The colour and contrast of this image, taken using the Velvia image style, looks great straight out of the camera

Top and bottom left: The amount of detail that can be recovered from shadow areas is very impressive, as can be seen in the difference between this JPEG and edited raw image

METERING

Having tested the Fujifilm X-M1 in a variety of lighting conditions, I found that the evaluative metering system generally produced excellent exposures. When taking photos of white swans on a bright sunny day, I found that exposures needed to be slightly darkened to ensure that highlight detail was retained.

Conversely, when dealing with very bright overcast skies, the X-M1 tends to err on the side of caution and darkens the exposures to preserve some highlight detail. In both these situations, a quick adjustment of the exposure-compensation dial makes it easy to produce a more pleasing exposure, with the on-screen histogram allowing you to check for blown-out highlight detail. Of course, both these shooting situations are tricky for metering systems to handle, regardless of how sophisticated they are. When dealing with more complex scenes, or when a lot of accuracy is required, centreweighted and spot metering are also available.

8/10

AUTOFOCUS

Unlike the recent Fujifilm X100S premium compact camera, which uses a 16-million-pixel phase-detection AF sensor, the X-M1 uses the more standard contrast-detection AF with 49 user-selectable AF points covering an area around 80% of the image frame.

Overall, I found the focusing speed to be acceptable. From pressing the shutter button down to seeing the on-screen AF point indicate



8/10

that focus has been achieved takes around 0.3secs, which is a reasonable speed for most photographic situations, although hardly lightning fast.

In addition to the user-selectable AF area mode, other focusing modes are available. In multi AF mode, the X-M1 will automatically select the appropriate AF points, while continuous and tracking AF provide further options.

When switching to manual focus, there are a few features that aid the user in getting sharp images. One of these is the magnified display on the rear screen. However, it is a shame that this magnified view option must be selected, rather than being automatically activated with a turn of the manual-focus ring on the lens.

There is also the option to use focus peaking, which creates highlights around any edges within the frame that are in focus. In combination, these features make manually focusing with the X-M1 a reasonably fast task, and most importantly, accurate.

7/10

WHITE BALANCE AND COLOUR

Of all the cameras on the market, the colours produced by Fuji's X-series cameras are among my favourite. As you would expect from a company with a heritage of good-quality photographic film, colours from its digital models have realistic hues, with in-camera styles named after Fuji's films: Provia (standard), Velvia (vivid) and Astia (soft), with additional black & white and sepia modes. Sadly, the Pro Neg High and Pro Neg Standard modes that feature on the X-Pro1 and X-E1 are missing from the X-M1, as is the option to apply a red, green or yellow filter effect to black & white images. This is disappointing given that they are software-based effects that could easily have been added, but it is obviously a decision Fuji has made to help distinguish this camera as an entry-level model in the line-up.

As with the rest of the series, I really like the colours produced by the X-M1, particularly in the Velvia (vivid) mode, where colours are rich without looking oversaturated. Astia is also nice, particularly for natural-looking, low-key portraits.

Auto white balance works well and tends not to remove too much of the dominant colour in a scene, which is good when photographing scenes like woodland where AWB might otherwise remove too much green from the image. Another example is under tungsten light, where the system retains the light glow of yellow/amber, as it does when the camera is set to its tungsten setting. Should you wish to remove any colour casts completely, the custom white-balance feature is extremely easy to use. From shooting in AWB, it takes just three button presses and a press of the shutter button to set a new white balance from a neutral subject.

9/10

Facts & figures

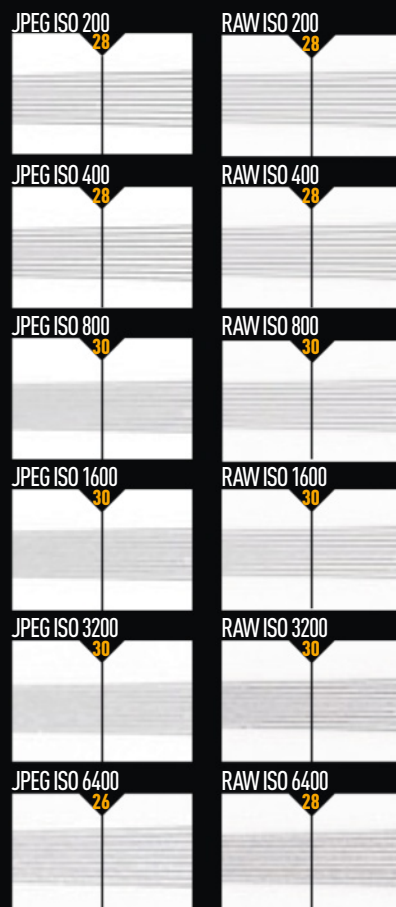


RRP	£599.99 body only or £679.99 with XC 16-50mm f/3.5-5.6 OIS lens
Sensor	16.3-million-effective-pixel, X-Trans, APS-C CMOS
Output size	4896 x 3264 pixels
Lens mount	Fujifilm X mount
File format	JPEG, RAF (raw), Raw+JPEG, MOV
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Focal-plane shutter
Shutter speeds	30-1/4000sec, plus bulb (max 60mins)
ISO	200-6400 (100-25,600 expanded)
Exposure modes	Program, aperture priority, shutter priority, manual
Metering system	256-zone TTL, multi, spot, average
Exposure comp	±2EV in 1/3EV steps
White balance	Auto, 7 presets, custom, manual, WB shift
White balance bracket	N/A
Drive mode	5.6 fps continuous shooting for 30 JPEG images or 10 raw or raw + JPEG images
LCD	3in, 920,000-dot TFT
Viewfinder type	N/A
Field of view	N/A
Dioptr adjustment	N/A
Focusing modes	Single, Manual Focus, Area AF, Multi AF, Continuous AF and Tracking AF
AF points	49-area system (contrast-detection-based), all points individually selectable
DoF preview	Via Screen
Built-in flash	Yes, GN 7m @ ISO 200
Video	1920 x 1080 pixels, 30fps, MOV (H.264)
External mic	No
Memory card	SD, SDHC, SDXC
Power	Rechargeable NP-W126 Li-Ion
Battery life	350 shots
Connectivity	USB 2.0, HDMI, electronic remote release
Weight	330g (including battery and memory card)
Dimensions	116.9 x 66.5 x 39mm

Fujifilm, Unit 10A, St Martins Business Centre, St Martins Way, Bedford MK42 0LF.
Tel: 01234 572 000. Website: www.fujifilm.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 16-50mm lens set to 35mm and f/8. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



FOCAL POINTS

Flash

The in-camera, pop-up flash has a guide number of approximately 7m @ ISO 200

Wi-Fi button

On the camera's top-plate, near the shutter release, is a dedicated Wi-Fi button, which allows quick access to the camera's Wi-Fi features



Camera shown actual size

Lens mount

The X-M1 uses Fuji's X mount, which makes it compatible with the eight lenses in this range, and a further three lenses, including a 56mm f/1.2, that are planned for release between autumn and spring next year. A Leica M-mount lens adapter is also available

Battery

Fujifilm claims that the battery life for the X-M1, when using the 35mm f/1.4 lens, is around 350 shots

Connections

On the side of the camera are HDMI, Micro USB 2.0 and remote-release sockets. The X-M1 is compatible with the Fujifilm RR-90 remote release, which costs around £85

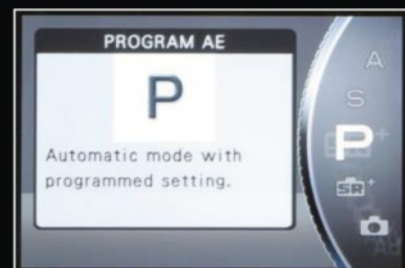
Live view screen



ISO selection



Mode selection



DYNAMIC RANGE

The dynamic range of the X-M1 is in line with other 16-million-pixel cameras. It is generally very good, with a lot of detail recoverable in shadow areas without introducing too much colour or luminance noise.

Highlights were recoverable from raw files, and it is worth noting that the rear of the camera shows the histogram of the JPEG file, not the raw file. This means it is worth taking the highlights up to the point where they clip, knowing that this detail can be recovered when editing the raw image.

8/10

NOISE, RESOLUTION AND SENSITIVITY

As it has no anti-aliasing filter, the Fujifilm X-M1 produces images with more detail than we would expect from a standard 16-million-pixel sensor. This does make a difference when viewing images at 100% on screen or when making large prints, but if you only ever print at 6x4in or view your images in a window on a computer screen, you really won't be making the most of the extra detail that this sensor can produce.

Under the default noise-reduction settings, luminance noise is well controlled, with the first signs of noise reduction arriving at ISO 400. At about ISO 800, the noise reduction starts to take the edge off fine details, and when the sensitivity reaches ISO 1600 there is very little difference between the X-M1 and most other cameras with 16-million-pixel, APS-C-sized sensors.

The ISO 100 setting displays a level of detail that is indistinguishable from the ISO 200 setting. The very highest settings, ISO 12,800 and ISO 25,600, are available only when shooting JPEGs. Images produced are about on a par with the equivalent settings from other cameras: they look quite speckled, and there is a significant amount of noise reduction taking place that reduces all the fine details to a blur. That said, there is virtually no colour noise, even at the highest sensitivity settings.

I felt that setting the camera's noise reduction to its low setting produced slightly better JPEG images. The noise reduction didn't really appear to make much of a difference until ISO 800, and at sensitivities higher than this, more detail was visible than in a comparable image with the noise reduction set to default. Of course, luminance noise is more prominent in the low setting, but I feel this is a good compromise between noise reduction and image detail.

It is when shooting raw images that the level of detail resolved by the 16.3-million-pixel sensor really comes into its own. At low-sensitivity settings, raw images require very little, if any sharpening. At around ISO 1600, images can be adjusted so that colour noise is completely removed and luminance noise reduced, and with a slight nudge of the sharpening slider there is still a good level of detail.

Overall, the performance of the X-M1 is very good. Throughout the ISO range,



Metering is generally very good, and even when dealing with fairly high-contrast scenes it strikes a good balance between highlights and shadow details

images are usable, although perhaps the ISO 200-6400 range available with raw shooting should be the working range of most photographers. I would feel completely confident using the camera to shoot raw images at between ISO 200 and ISO 800, which is similar to the performance we have seen from other cameras with 16-million-pixel APS-C sensors.

27/30

LCD, LIVE VIEW AND VIDEO

Unlike the other cameras in Fuji's X series, the X-M1 does not have an optical or electronic viewfinder. Instead, all images must be composed on the rear 3in, 920,000-dot tilting LCD screen. Being able to articulate the screen through 90° for shooting at low angles or from above head height is particularly useful, and it is a feature that I miss on other cameras.

The screen was difficult to see in bright sunlight, although there are five different levels of brightness it can be set to, as well as a dedicated sunlight mode. This mode increases the brightness of the screen in sunny conditions to enable better composition. However, I did find that the increase in brightness was a little misleading when it came to setting the exposure. This is not necessarily a complaint about the X-M1 in particular, just a note that it is always worth checking the histogram to see whether an image is in reality as bright or dark as it seems on screen.

Video footage can be captured at 1920x1080-pixel full HD resolution at 30fps, and saved as an MOV file with H.264 compression. Around 14mins of continuous footage can be saved at full HD setting, or around 27mins if resolution is reduced to 1280x720 pixels.

7/10

Competition



Sony NEX-6

TESTED AP 5 JANUARY 2013



Olympus Pen E-PL5

TESTED AP 1 DECEMBER 2012

THE FUJIFILM X-M1 is entering into one of the most hotly contested sectors of the compact system camera market. The main rival for the X-M1 is the Olympus Pen E-PL5, which features a 16.1-million-pixel, micro four thirds sensor, although it lacks dedicated in-camera Wi-Fi connectivity. However, the E-PL5 is cheaper than the X-M1, with a street price of around £485 including kit lens.

Another rival is the Sony NEX-6 with 16.1-million-pixel, APS-C-sized sensor. The NEX-6 also has Wi-Fi connectivity built in, and costs around £650 with a kit lens. The X-M1, however, has the advantage of no anti-aliasing filter, so it should resolve more detail than either of its competitors.

Verdict

WITH the success of Fuji's X-Pro1 and X-E1, the X-M1 was always likely to be the next logical step for the company. It has all the classic looks and stylish design we have come to expect from the X series, and includes the same excellent sensor as used in these two more advanced models, which means that the image quality and colour rendition of the X-M1 are just as good. However, there is a catch.

The X-M1 cries out to be held up to the eye, but without a viewfinder it loses something of the essence of the X-Pro1 and X-E1. The largely polycarbonate body also detracts slightly. That said, the addition of Wi-Fi is a big selling point, particularly in this entry-level section of the market.

Overall, the X-M1 is a fine entry-level compact system camera. In fact, it is one of the best we have tested, combining good handling, style and great image quality. However, oddly, it is currently only £30 cheaper than the metal-bodied and EVF-equipped X-E1, so until the X-M1's price falls, the X-E1 will be the better option for most enthusiast photographers.

Amateur Photographer
Tested as a compact system camera
Rated Very good
82%

	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	27/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	9/10									
METERING	8/10									
AUTOFOCUS	7/10									
LCD/VIEWFINDER	7/10									



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AskAP

Let the AP team answer your photographic queries



One way to prevent an EVF suddenly deactivating is to create a better 'seal' between it and the eye

EVF PROBLEM

Q I have had my Sony NEX-7 for about six months. I prefer to use the viewfinder when taking photographs, rather than the LCD, but in bright sunlight the EVF sometimes cuts out and the display reverts to the LCD screen. I think sunlight is reflecting off my eyelid and other parts of the face and getting through to the eyepiece sensor inside the hood. For landscapes, it is not a problem since timing is not critical, but at a rugby match I'd be following the action for maybe 20-30secs through the EVF when it would blank out for a couple of seconds, usually at the most inopportune time – when I was about to press the shutter!

I would like to set the EVF to be on all the time for taking shots, but still use the LCD monitor to review my shots and change parameters. I thought I could do this in set-up menu by changing the setting from auto to viewfinder, but all that did was switch off the LCD screen completely. Is there a solution?

Glyn Taylor

A It certainly sounds as though the EVF's sensor is being fooled into thinking you've taken your eye away, but it's hard to say what's causing this. It could be light reflecting off your face or the fact that your eye/face is moving just far enough from the eyecup for light to reach the sensor. It could also be a faulty sensor, but if it's only happening in bright light I would be more inclined to suspect a light leak of some sort.

To prevent this I suggest you look at changing the fairly shallow FDA-EP10 viewfinder eyecup on your NEX-7 for something more substantial. Unfortunately, there's no off-the-

shelf solution, but some people have had success using a rubber eyecup designed for a telescope (you may be able to find something that fits straight onto your Sony camera), while others have adapted 'old-fashioned' rubber eyecups from traditional SLRs. In both cases, the aim is to create a better seal between the photographer's eye and the EVF, so no extraneous light can creep in and deactivate it. Of particular interest might be Bret Norman's five-part video tutorial on adapting a Canon F-1 eyecup to fit a Sony NEX-7, which you can find on YouTube (www.youtube.com) by doing a search for 'nex-7 f1 eyecup'. **Chris Gatcum**

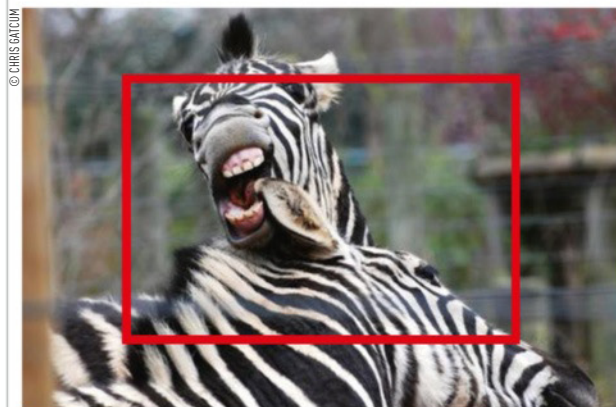


USING GIMP

Q I have read AP for many years, and still shoot mainly on film. However, I have now bought a Pentax K-5 and am starting to learn about digital photography. I don't want to spend lots of money on software at this stage, so would like to download GIMP. I have looked at the GIMP website and it's a bit daunting for me, as it seems quite 'techie'. All I want to know is which is the best version of GIMP for me to download to begin with. I have a Mac with OS X 10.7.5. There seem to be various versions of 2.8.x GIMP, and different ways of downloading them (with or without Python?), so do you have a recommendation? Also, which plug-ins would be useful to begin with?

Barry Saitch

A I agree that finding the right GIMP download can be a bit daunting – like most open-source software that's developed by a 'community', it can often be the case that various people add various options that often confuse as much as they help. However, if you want a version of GIMP that will run on OS X 10.7.5 (Lion), go to gimp.lisanet.de/Website/Download.html and choose GIMP 2.8.6 for Snow Leopard & Lion. The advantage of choosing this download option is that it includes a set of useful plug-ins, which are installed alongside the GIMP application itself. These include Wavelet Denoise (noise reduction), Focus-Blur (creative lens blur), Fix-CA



Taken using a focal length of 200mm. You can see how much tighter the crop would have been at 300mm

EXTENDING THE ZOOM RANGE

Q I have had a few Fujifilm bridge cameras over the years and I've liked them for the zoom range they have. I have now got a Canon EOS 350D with an 18-200mm Tamron lens, but am

AP GLOSSARY

EVF

A decade ago, electronic viewfinders (or EVFs) were restricted to fixed-lens cameras such as the Minolta Dimage 7, but while they remain the staple viewfinder type for bridge cameras they're now increasingly seen in interchangeable-lens cameras as well. The concept is relatively straightforward: rather than a mirror bouncing light from the lens through the camera and out through an optical viewfinder, a small screen is used to provide an eye-level view through the lens instead, in much the same way as a live-view image can be called up on the rear LCD screen.

This has a number of distinct advantages over a traditional optical

viewfinder. First, the EVF can show 100% coverage of the scene being imaged, rather than the 85–95% coverage that's offered by a typical optical finder. An electronic display can also provide more information than an optical system, so a digital camera's menus can often be navigated via the EVF, creating a 'heads-up' interface that doesn't mean you need to take your eye away from the viewfinder. When you factor in the ability to provide a 'live' preview of the exposure and colour, you may wonder why anyone would actually want to use an optical system any more.

The answer to this is simple: there's a difference between looking through an optical viewfinder and getting a 'real' view of the scene in front of you, and seeing the same scene on a small, electronic screen. Some people can (literally) see past this, while for others, framing an image using a pixel-based display just isn't 'right' somehow. It's a personal choice.

(chromatic aberration correction) and UFRaw (for raw file support).

On the same download page you will also find links to versions of GIMP optimised for other Mac OS X versions, as well as the user manual, which may well be beneficial in getting you started. **Chris Gatcum**

SLIDESHOW SOFTWARE



Q I need some easy-to-use slideshow software that will allow me to dissolve between slides, pan and zoom across slides, use variable timings, add background music and burn a DVD that will play in a continuous loop. Preferably it should cost less than £100, so does anyone have any suggestions?

Kettering_Jeremy

A You may already have the software you need on your computer. If you're using Windows, I'd suggest giving Windows Movie Maker a try. It may already be installed on your computer, but if not you can download it for free from windows.microsoft.com/en-gb/windows-live/movie-maker#t1=overview.

If you're using a Mac, try iMovie instead (which is pre-installed with Mac OS X). In both cases you'll be able to create a slide show with various transition effects, add audio, and export to DVD – and you won't have to spend a single penny on it!

For alternative suggestions, you can see what other readers have to say by visiting the forums at www.amateurphotographer.co.uk.

Chris Gatcum

disappointed that the zoom doesn't extend as far as the 18x zoom on my Fuji camera. I like the Canon camera, though, so is it worth buying a 70–300mm lens? How much extra zoom would I get compared to 200mm?

Mike Bell

A One of the greatest attractions of a bridge camera is the 'all-in-one' aspect that includes an expansive zoom range. For example, Fujifilm's current bridge cameras offer optical zoom ranges of 24x–50x, with the FinePix SL1000 delivering focal length equivalents of 24–1200mm. When you switch to a DSLR there's no lens that comes close to offering this type of zoom range, and if you often found yourself using the long end of a bridge camera's zoom range then I'm not surprised you're disappointed by your 18–200mm lens. Even when you take your EOS 350D's

1.6x focal-length magnification factor into account this only gets you to a 320mm equivalent focal length at maximum zoom.

Using a 300mm focal length would give you a focal length equivalent of 480mm, which is going to be closer to the far end of an 18x bridge camera (Fujifilm's 18x zoom lens typically had a 28–504mm equivalent focal length). It will certainly be tighter than a 200mm focal length.

Whether that's long enough will depend on the type of photography you do, but don't forget that you could also crop your images slightly. This will reduce the number of pixels (and therefore start to limit the maximum print size), but if you can accept that, you may have found your answer. I would suggest heading to your local retailer with your camera and trying a 70–300mm zoom for yourself: zoom from 200mm to 300mm and you'll soon see the difference.

Chris Gatcum

In next week's AP

On sale Tuesday 27 August

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE



ON TEST

LENS TEST

We find out how **Canon's EF 16–35mm f/2.8L II USM** and **Sigma's 18–35mm f/1.8 DC HSM** lenses perform in our comprehensive five-page test

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ON TEST

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Pentax K-50

A tried-and-tested 16.28-million-pixel sensor, an impressive 81 weather seals and a 100% viewfinder could make the **Pentax K-50** one of the best enthusiast cameras we have tested

Richard Sibley
Technical editor



THERE was a time when Pentax SLRs were proudly worn round their owners' necks. Now-legendary models, such as the Pentax K1000, Spotmatic and ME Super, were the cameras of choice for enthusiast photographers, which made the Pentax brand one of the biggest in the industry. These days it is Canon and Nikon that make the headlines in the DSLR market, while Pentax goes quietly about its business.

Yet while Pentax may not have the market share of its competitors, that should be no reflection on its cameras. Over the

past few years we have enjoyed using Pentax models, such as the K-7, K-30 and K-5 series, when they came into the AP office. There is something about these modern enthusiast DSLRs that reflects the company's heritage. Its current DSLRs are full of features designed to aid enthusiast photographers, as well as those who don't mind tinkering with settings and learning how to get the best results. Also, image quality has certainly been a match for its competitors.

The two latest cameras in the Pentax K series, the K-50 and K-500, have inherited many features from their predecessors; in fact, these two cameras are virtually identical. The key differences between the K-50 and K-500 are the K-50's weather-sealed body and its AF points, which are visible in use in the viewfinder. Besides

these, the two cameras are identical in body and features. Bearing that in mind, while we are testing the K-50 here, the majority of this review also applies to the K-500.

FEATURES

At the core of the K-50 is the same 16.28-million-pixel sensor last seen in the K-5 II, although there are key differences. For example, the K-5 II offers 14-bit raw-file capture compared to the 12-bit capture of the K-50. This gives the K-5 II the potential to capture a more comprehensive range of tones, particularly in highlight and shadow areas.

The K-50's sensitivity range is an impressive ISO 100–51,200, with files saved as either raw or JPEG files. Usefully, Pentax raw files are saved in the DNG format, which means they are compatible with nearly all raw-conversion software programs, so potential purchasers need not worry about having to upgrade to new software.

One of the key selling points of Pentax's K-series DSLRs is that they are fitted with the Pentax K mount, which has been in use since the 1970s. As such, there are many second-hand manual and autofocus lenses available. As Pentax DSLRs currently lack the popularity of some of their competition, older lenses can also be purchased at extremely good prices.


All the lenses can benefit from the K-50's built-in sensor-shift image stabilisation, which also has a tilting movement to ensure even better stabilisation. However, the movements of the sensor don't just prevent camera shake, as there is also a horizon-correction function that can slightly shift the sensor to get horizons perfectly level. This tool works well when used with the electronic level, ensuring that you get perfectly straight horizons every time.

An even more interesting and specialist use of the sensor-shift capability is for the unique

AT A GLANCE

- 16.28-million-pixel, APS-C-sized sensor
- 81 weather seals
- 100% optical viewfinder
- 3in, 921,000-dot LCD screen
- ISO 100–51,200
- Street price around £529 body only



 AstroTracer function. AstroTracer works with the O-GPS1 GPS unit and actually moves the sensor slightly during exposures of up to 5mins, to ensure that star trails are not recorded when shooting the night sky.

Further differences between the K-50 and the K-5 II are that the K-5 II has a better AF system, and a magnesium-alloy body rather than the polycarbonate body of the K-50. The K-5 II can also shoot at 7fps, as opposed to the 6fps of the K-50.

Like other Pentax DSLRs, there is a great range of in-camera customisation options,

Above: Although the 12-bit raw files don't have quite the same detail as the 14-bit files from the K-5 II, there is still a tremendous amount of latitude in the shadow detail of images

including AF fine-tune and setting how the auto white balance responds to tungsten light. An intervalometer, multi-exposure mode, lens correction and dynamic range optimisation are also crammed inside the K-50's body.

8/10

BUILD AND HANDLING

I am extremely impressed with the build and handling of the K-50. The polycarbonate body feels tough, and the matt finish of the body is nice to hold. I don't mind the white

finish of the body on the sample I tested. It may not be very inconspicuous, but it is a nice design and the matt finish looks far better than the glossy coloured finish seen on some other cameras.

The button layout is fairly conventional, with directional control buttons on the rear of the camera and an assortment of direct buttons surrounding these. Enthusiast photographers will be pleased that they have the use of two control dials at the front and rear of the camera, which makes it easy to change settings. The exposure-compensation button is located conveniently next to the shutter button, so there is no need to remove your eye from the viewfinder to adjust the exposure.

One feature that I am a big fan of is the way that Pentax has positioned the on/off switch around the shutter button. Nikon also does this, as does Sony on some of its models, and I find it useful to be able to hold the camera in one hand and quickly turn it on and take a shot without having to use a second hand or change the way the camera is being carried. It may be a small thing, but it means the camera can be on and ready to take a picture in the time it takes to raise it from a carrying position to your eye.

Other interesting buttons include the Raw/FX button on the side of the front of the camera. This button is easily pressed with the thumb of the left hand while shooting. By default, this button switches between shooting raw and JPEG images, but as it is actually a function button it can also activate a few other functions, such as exposure bracketing, or perhaps more usefully, depth of field preview – or Optical Preview as it is labelled on the in-camera menu.

Overall, the K-50 is a pleasure to use. The camera's body and layout are clearly

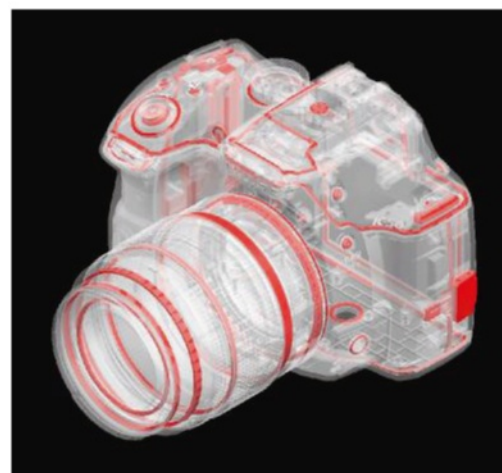
FEATURES IN USE WEATHER-SEALING

ONE OF the things that often separates high-end enthusiast cameras from professional-level models is the amount of weather-sealing each camera has. The Pentax K-50 has possibly the best weather-resistance we have seen in a camera at this level.

The K-50 features a total of 81 seals around its body, which prevent splashes of water and also dust from entering the camera. Of course, this doesn't make the K-50 waterproof in the same way as an underwater camera, but it does mean that you can feel comfortable going out shooting in the rain or in a dusty environment, knowing that these foreign bodies won't penetrate through to the inside of the camera.

Some of these seals are very apparent on the outside of the body, with the remote-release sockets and the inside of the memory-card compartment door both featuring thick rubber seals to prevent dirt, dust and water ingress.

I took the K-50 out in the middle of a stormy summer downpour, and the camera got pretty wet. However, I felt completely comfortable being out in these conditions with the camera, and it proved itself to be absolutely fine. It really is a sturdy and robust camera, and while it may lack a little of the glamour that certain other cameras seem to provide, it is nevertheless an extremely good tool for those who are serious about their photography, and like to go out shooting whatever the weather.





Bleach bypass

designed with enthusiast photographers in mind, with a good selection of buttons and dials and direct access to important features. However, it is perhaps the handgrip that steals the show. It is fairly deep and well contoured, and very comfortable to hold.

9/10

DYNAMIC RANGE

With the same 16.3-million-pixel Sony IMX071 CMOS sensor on-board, the dynamic range of the K-50 almost matches the performance of the K-5 series, as well as the Nikon 7000 and Sony Alpha 77. The amount of detail that can be recovered, especially in underexposed images, is still quite remarkable, even though we have seen this sensor used now in almost a dozen cameras.

I found that I could expose images for extremely bright highlight details, and still brighten the shadows by around 3–4EV, revealing detail and introducing very little noise. Any noise that is revealed is generally so slight that it is easily dealt with using Adobe Camera Raw.

The dynamic range of the K-50 is so good that with tweaking of the highlight and shadow sliders in Camera Raw, it is possible to create images that have an almost HDR effect.

8/10

METERING

One of the best reasons for using Pentax cameras is that the metering systems behave exactly as you would expect them to. The 77-segment metering system of the K-50 is no different, with the metering generally producing an exposure that is fairly average throughout the scene.

This does of course mean that the metering can sometimes be fooled by

The bleach bypass image style produces really nice images. The effects of the image style are obvious, but it isn't over the top as many similar effects can be

large bright highlights or areas of shadow detail, but most enthusiast photographers, particularly those with a background in film photography, will find the metering system very familiar, and easy to predict how it will respond to the light in certain scenes.

As you would expect, spot and centreweighted metering are also available, although I generally found that the evaluative metering and the exposure-compensation dial were fast enough to produce the exposure that I wanted.

One of the great advantages of the K-50's impressive dynamic range is that you can underexposed images by 2–3EV and still recover shadow detail without introducing too much noise. This means that spot metering and exposing to preserve an image's highlight detail is possible. While using the K-50, there were a few times that I set the camera to spot metering, the exposure compensation to +1EV and then took the exposure reading from the highlight in the scene. This meant that highlight detail was retained, and quick adjustments to the raw file were all that was needed to reveal the shadow detail.

8/10

AUTOFOCUS

Although with a rather meagre 11 AF points the K-50 may pale in comparison to many of its competitors, the speed of the focusing system certainly does not. I found that the K-50 focuses just as fast as any rivals, quickly snapping into focus particularly when the centre AF point is used. When combined with the camera's generally fast operation, this means it can be quickly switched on, focus found and a shot taken in just over a second, making it great for documentary or street photography, or just to capture family events.

An AF assist lamp is present to help in low-light situations, but of more interest, at least to those users with older lenses, is that AF fine-tune adjustments are also available. This

The K-50 handles well and is quick to use, making it great for when you need to react quickly to a situation



allows the autofocus to be slightly adjusted to compensate for front or back focus in these lenses. Any adjustments can be applied universally, regardless of the lens being used, or custom AF micro adjustments can be saved for up to 20 different lenses. This may be especially useful for Pentax K-mount users who wish to use old AF lenses designed for film cameras.

8/10

WHITE BALANCE AND COLOUR

Enthusiast photographers should really enjoy the colours that the K-50 produces. They look natural and realistic, and even on the vibrant setting colours are only subtly increased in saturation, producing a slightly more vivid image but avoiding outright garish or over the top images, which some other cameras manage to achieve.

The black & white mode is also excellent, with a range of different colour filter effects available. The first thing I do when using the black & white mode on most cameras is to apply a red filter effect. In the K-50 this effect is very good, producing dark and moody skies, so it's a great mode for those who shoot high-contrast landscapes.

There is also a range of more novel colour effects, including a number of cross-processed looks and bleach bypass. The cross-processed effect can be applied randomly, so you never know which of the various styles you are going to get. One or two of them are interesting to use, but on the whole I wasn't overly impressed with the images or colours they produced. The bleach bypass effect is far better, producing very deep shadow areas, highlights and midtones, and low colour saturation. Images taken using the bleach bypass style are reminiscent of a number of Hollywood films of the late '90s, for which this particular effect was used. For certain landscape images, and also some portraits, the bleach bypass effect is fun to use and creates some striking results, without looking too harsh or obvious.

Auto white balance works well, producing fairly neutral results, although images do tend to be a little on the cool side. Switching to the default white balance styles produces more accurate results, with daylight mode especially producing very pleasing colours when combined with the standard natural image file.

As we have seen in a few other cameras in the past few years, the K-50 allows the user to determine how the camera's white balance will perform when set to its tungsten lighting mode. There is the option to create a completely neutral image, removing the amber colour from the scene entirely, or to leave a hint of this colour in the image. This really underlines the fact that the K-50 is designed for enthusiast photographers, and options such as these will allow the camera to be customised to the user's exact needs.

9/10

Facts & figures

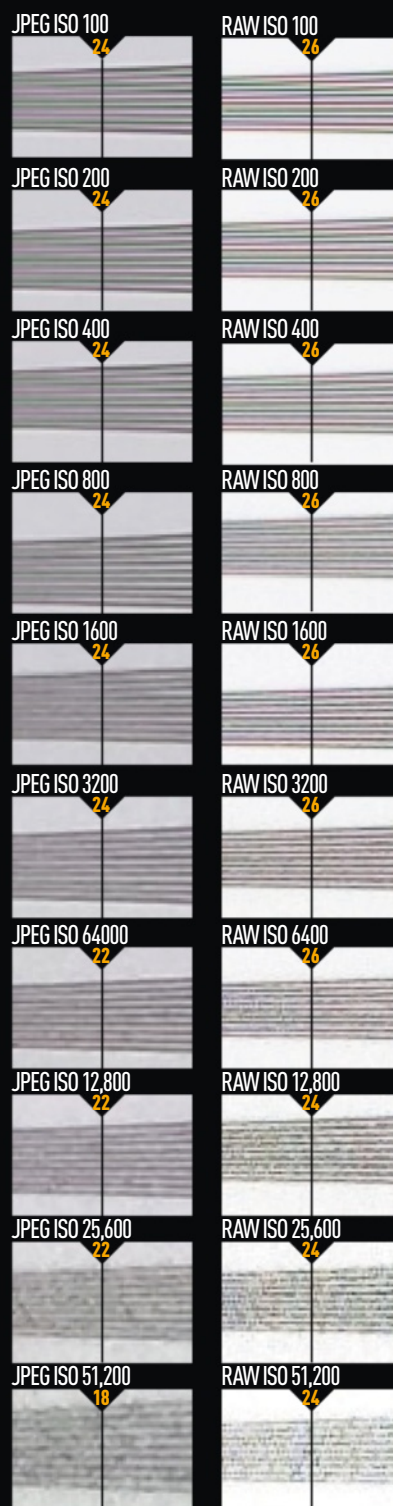


RRP	£529.99 body only
Sensor	16.28-million-effective-pixel APS-C-sized CMOS sensor
Output size	4928 x 3264 pixels
Focal length mag	1.5x
Lens mount	Pentax KAF2
File format	12-bit PEF or DNG raw, JPEG, raw + JPEG simultaneously
Compression	2-stage JPEG, 3-stage raw
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled vertical-run focal-plane shutter
Shutter speeds	30-1/6000sec in 1/3EV or 1/2 EV steps plus bulb
Max flash sync	1/180sec
ISO	ISO 100-51,200
Exposure modes	Auto, program, aperture priority, shutter priority, manual, sensitivity priority, shutter and aperture priority, bulb.
Metering system	77-segment metering, centreweighted and spot.
Exposure comp	±5EV in 1/3EV or 1/2EV steps
White balance	Auto, 10 presets, custom setting, Kelvin and WB fine adjustment
White balance bracket	No
Drive mode	6fps for approx 30 large/fine JPEG files or 8 raw images
LCD	3in TFT with 921,000 dots
Viewfinder type	Pentaprism
Field of view	Approx 100%
Dioptr adjustment	-2.5 to +1.5 dioptre
Focusing modes	Manual, AFS (single), AFC (continuous)
AF points	11 individually selectable AF points, 9 of which are cross-type points
DoF preview	Yes
Built-in flash	Yes - GN 12m @ ISO 100
Video	1920 x 1080 pixels (at 25fps), 1280 x 720 pixels, 16:9 (at 30fps or 25fps), 640 x 480 pixels, 4:3 (at 30fps or 25fps), Motion JPEG (AVI)
External mic	No
Memory card	SD, SDHC, SDXC
Power	Rechargeable Lithium-Ion D-LI 109 battery
Connectivity	USB 2.0 Hi-Speed
Weight	650g including battery and card, 590g without.
Dimensions	129 x 96.5 x 70mm

Pentax, Pentax House, Heron Drive, Langley, Slough, Berkshire SL3 8PN. Tel: 0870 736 8299. Website: www.pentax.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Sigma 105mm lens set to f/8. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



FOCAL POINTS

Live view

On the top left of the rear of the camera is the live view button. This is easily pressed with the thumb of the left hand when needed. It also acts as the delete button when reviewing images

Flash

The K-50 has a built-in pop-up flash with a guide number of 12m @ ISO 100.

Digital filters

As well as the image style modes, there is the now somewhat standard complement of image-effect modes. Among these in the K-50 are monochrome, extract colour, toy camera, retro, high contrast, water colour, pastel, miniature and fisheye modes

Info button

This button rotates between the various display functions on the rear screen, and is most useful because it brings up the quick menu on the rear of the camera



Camera shown actual size

Copyright

The name of the photographer and copyright holder of the image can be added to the Exif data of image files

Battery

The camera is powered by a D-LI 109 rechargeable Lithium-Ion battery. The optional D-BH109 battery holder allows the K-50 to be powered by four AA batteries, which is useful when travelling

Dust alert



Scene selection



Camera level



The vibrant colour setting produces very punchy colours, but the hues still look fairly natural



Vibrant

VIEWFINDER, LIVE VIEW, LCD AND VIDEO

The 100% viewfinder is another feature of the Pentax K-50 that will appeal to enthusiast photographers. Although it could be a little brighter, the viewfinder is a reasonable size and the 100% field of view is something that is normally reserved for professional-level DSLRs.

The 3in, 921,000-dot LCD screen is similar to those we have seen in other cameras, and it reveals a good amount of detail when reviewing images. The screen has an anti-reflective coating that works reasonably well, although as usual, bright sunlight still makes it a little awkward to see. Thankfully, different levels of brightness are available to help combat bright sunny conditions.

A lot of information is available when using the screen for live view, including 100% image magnification, highlight and shadow clipping warnings, and a live histogram. All these features should help to ensure that your images are correctly exposed and focused, while a series of grid overlays aids perfect composition.



Bright

In its standard bright image style, the colours are still fairly bold and punchy

Video can be recorded in 1920x1080-pixel full HD at a frame rate of 30fps, 25fps or 24fps. Footage is saved in MPEG-4 format with H.264 compression. Sadly, there is no external microphone socket, with sound recorded via the camera's monaural microphone. Anyone serious about shooting video footage may be better suited to the Pentax K-5 II, which has an external microphone socket.

9/10

NOISE, RESOLUTION AND SENSITIVITY

In terms of image resolution, the K-50 records about as much detail as you would expect for a DSLR with an APS-C-sized CMOS sensor. For all our resolution test images, the K-50 reaches around 24 to 26, with raw files having a shade more sharpness and detail than the equivalent JPEG produced in-camera.

What is more impressive is the camera's handling of noise. As we have seen before, it is possible to really manipulate and adjust the exposure of images while introducing only a minimal amount of luminance and colour noise. Between ISO 100 and 1600, images are perfectly acceptable. At ISO 3200 and 6400, the luminance noise does start to become a little more visible, but given that many cameras will struggle at these sensitivities, the performance of the K-50 is very good. Above ISO 6400, luminance noise does become more of an issue. Although colour noise is extremely well controlled throughout the entire ISO range. When shooting raw images, I found that colour noise could be virtually eradicated in images taken at all the sensitivity settings.

In practice, I would feel comfortable shooting between ISO 100 and 1600 on a regular basis, and confident in the ability of the sensor to produce a good results even at ISO 6400. At high ISO settings image quality does start to break down a little, but even then the quality is impressive compared to many other cameras, particularly at this price and position in the market.

27/30

Competition



Canon EOS 700D
NOT YET TESTED



Nikon D5200
TESTED AP 9 FEBRUARY 2013

ALTHOUGH the mid-range DSLR market has got a little less competitive in the past couple of years, it is still Nikon and Canon that dominate this area. The latest Canon EOS 700D has an 18 million pixel, APS-C-sized sensor, which offers a slight resolution advantage over the Pentax K-50, but the Nikon D5200 has a very impressive 24.1-million-pixel sensor. The D5200 also has 39 AF points, which is far more than the 11 points of the K-50 and the nine points of the EOS 700D. However, the Pentax K-50 is the only one of these three cameras with a 100% viewfinder and the advanced weather-sealing, both of which are features that you would expect on more professional model cameras. Despite the resolution being the lowest of the three cameras, there is still something about the K-50 that makes it feel like a real photographers camera, and it is great for those wanting to learn the craft.

Verdict

ONCE again, Pentax has created a camera that enthusiast photographers will enjoy using. Its body may be polycarbonate, but don't let that fool you. The camera is strong and the weather-sealing gives you confidence that the camera can be used in rugged, wet and dusty conditions.

The image quality matches the build of the camera, with an impressive amount of detail recoverable from shadow areas and a superb selection of image styles. While the number of autofocus points is a little underwhelming, the system is fast, and unless you are heavily into sports or wildlife photography it should not present a problem. Similarly, the evaluative metering is not perfect, but it is, importantly, predictable.

A camera featuring a 100% viewfinder yet costing only £530 is impressive, and the K-50 is certainly a mid-priced DSLR with ideas well above its station.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer										
Tested as an Enthusiast DSLR										
Rated Very good										
86%										
FEATURES	8/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	27/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	9/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	9/10									

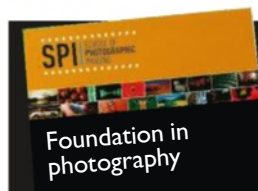
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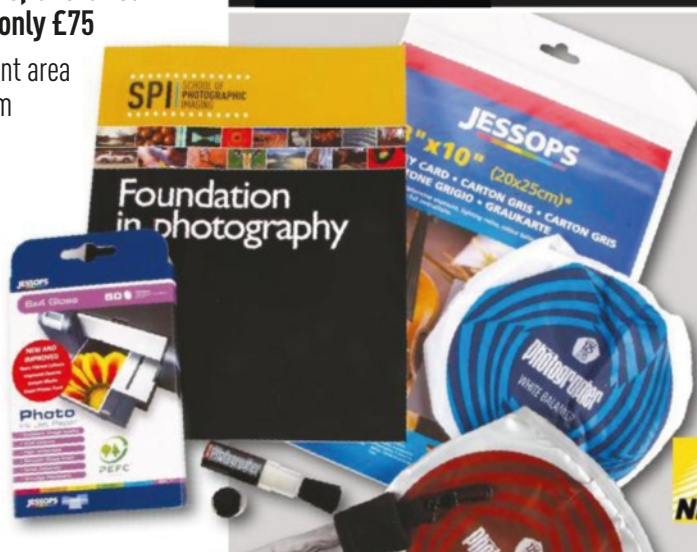


'The quality of teaching and support that I received was not only motivating, but also extremely detailed and thorough. This enabled me to begin to find who I am as a photographer and without doubt my skills improved considerably' Gill Golding



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CONTAX AX AUTOFOCUS BODY (RARE NOW)	MINT - £398.00
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CONTAX FIT TASHICA 28mm f2.8 SUPERB CONDITION	MINT £65.00
CONTAX 28mm f2.8 DIGISTAR T* MM	MINT BOXED £225.00
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CONTAX 50mm f1.7 PLANAR AE	MINT £425.00
CONTAX 55mm f1.4 PLANAR MM	MINT £145.00
CONTAX 135mm f2.8 SONNAR T* MM	EXC++ BOXED £199.00
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LEICA CL BODY	MINT £495.00
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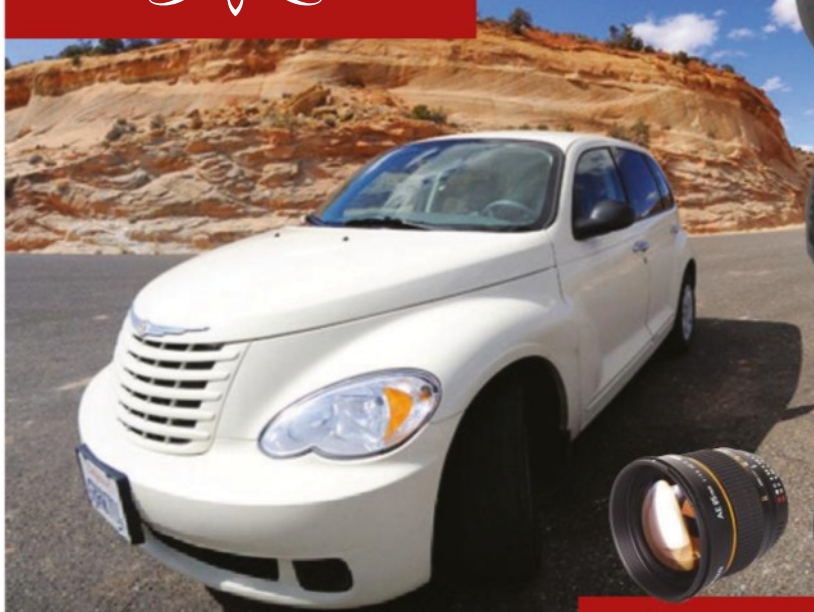
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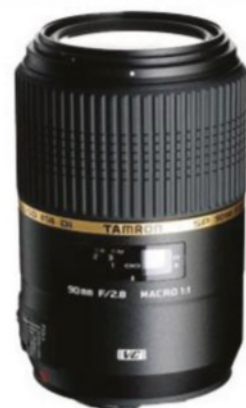
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AF-D 24mm f/2.8D £369.00	AF 50mm f/1.4D £244.00	PC-E 85mm f/2.8D ED £1,299.00	AF-S 600mm f/4G ED VR £7,069.00	AF-S DX 18-55 f/3.5-5.6G II £127.00	AF-S 55-200mm f/4-5.6 VR £129.00
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+ Leather case **£354.00**

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SIGMA

35mm f/1.4 DG HSM

Many avid photographers will prefer this 35mm lens to the more conventional 50mm. Using a leading edge design and state-of-the-art production technology, the performance of this lens has been honed to the point where it can do full justice to the expressive power of the very latest digital cameras.



Only £699.00 Sigma 67mm DG MC UV filter only **£24.00** with this lens!

SRP £799.99

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28mm f/1.8 EX DG	£359.99
30mm f/1.4 EX DC HSM	£259.00
50mm f/1.4 EX DG HSM	£379.00
50mm f/2.8 EX DG Macro	£269.00
70mm f/2.8 EX DG Macro	£369.00
85mm f/1.4 EX DG HSM	£669.00
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SIGMA

17-70mm

f/2.8-4 DC Macro OS HSM
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A large-aperture lens that opens up to f/2.8, it's surprisingly compact in size.

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SRP £449.99

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200-500mm f/2.8 EX DG APO	£12,799.99
300-800mm f/5.6 EX DG HSM	£5,498.00

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Sigma 18-35mm
 f/1.8 DC HSM
ONLY £699.00
 was £799.00



SIGMA

120-300mm

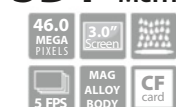
f/2.8 DG OS HSM
 Although high-function digital cameras now deliver improved picture quality at high-ISO settings, adjusting your lens to a large aperture is still the most effective strategy for action shots. And even if you have to take the shots from a less-than-ideal position, as is so often the case when shooting sports or on-stage action, this zoom lens, with its maximum focal length of 300mm, lets you open up the aperture all the way to f/2.8.



Only £2,799.00 Sigma 105mm DG MC UV filter only **£99.00** with this lens!

SRP £3,599.99

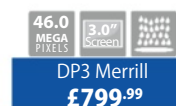
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SONY

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Sony Alpha a58

Sony Alpha a57



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Sony Alpha a99



A65 Body	£529.00
A65 + 18-55	£589.00

Add a Sony LCS-BP2B backpack for **only £49.99** when bought with the Sony a65 this summer!



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CUSTOMER REVIEW: D600 Body

★★★★★ 'Superb replacement for D700' AlphaMan – N.W. England

Nikon V2 and S1 Cashback* offer ends 04.09.13

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NEW! D7100

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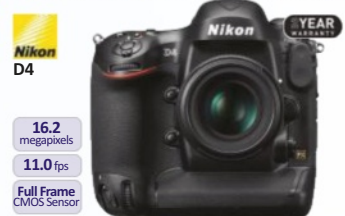


D800 From **£1962**
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Nikon D7000

• 16.2 MP • 39 AF Points • 6 FPS Shooting
• 1080p Full-HD Movie Recording

D7000 Body £583
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D4 Body **£4239**
D4 Body **£4239**



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A99



A99 From **£2099**
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Panasonic

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NEW! G6 + 14-42mm + 45-150mm £789
NEW! G6 + 14-140mm £939
NEW! GF6 + 14-42mm £399
NEW! GF6 + 14-42mm + 45-150mm £599

GX7



NEW! GX7 Body **£819**

GX7 + 14-42mm £899
GX7 + 20mm £999
GX1 + 14-42mm PZ RRP £749.99 £349
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NEW! E-P5 + 14-42mm £999
NEW! E-P5 + 17mm £1349
E-PL5 + 14-42mm **£485**
E-PL5 + 14-42mm + 40-150mm **£649**
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E-PM2 + 14-42mm + 40-150mm **£539**

OM-D E-M5

Silver or Black

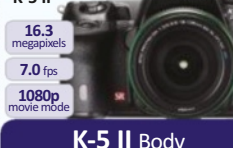


OM-D E-M5 From **£795**

OM-D E-M5 Body £795
OM-D E-M5 + 12-50mm £949
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Olympus 12mm f2.0 ED Limited Edition **£899**
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X-M1 Black or Silver



NEW! X-M1 From **£599**

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X-E1 Black or Silver



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X-E1 Body £629
X-E1 + 18-55mm £899
X-Pro1 Body £949
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Fujinon 18mm f2.0 R **£429**
Fujinon 35mm f1.4 R **£429**
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7.0 fps
1080p movie mode

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NEW! 70D From **£1079**

Canon
EOS 100D

NEW!



18.0 megapixels
4.0 fps
1080p movie mode

NEW! 100D From **£442**

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Canon
700D

NEW!



18.0 megapixels
5.0 fps
1080p movie mode

NEW! 700D Body **£509**

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EOS 60D

18.0 megapixels
5.3 fps
1080p movie mode



60D From **£598**

60D Body £598
60D + 18-55mm f3.5-5.6 IS II £679
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Canon
EOS 7D

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8.0 fps
1080p movie mode



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7D Body £1079
7D + 18-135mm f3.5-5.6 IS £1289
7D + 15-85mm f3.5-5.6 IS USM £1549
7D + 70-300mm f4.0-5.6 L IS USM £2119

CUSTOMER REVIEW: 60D + 18-135mm f3.5-5.6 IS
★★★★★ "...a great camera to start your DSLR journey with!" Mr. Swadlow - Essex

CUSTOMER REVIEW: 7D + 24-105mm f4.0 L IS USM
★★★★★ "Great Canon DSLR upgrade" Mickeyblue - Yorkshire

Canon
EOS 6D

20.2 megapixels
4.5 fps
1080p movie mode
Full Frame CMOS sensor



6D From **£1499**

6D Body £1499
6D + 24-105mm f4.0 L IS USM £2049

CUSTOMER REVIEW: 6D + 24-105mm f4.0 L IS USM
★★★★★ "Taking the leap to FX format" Malcy - Leicestershire

Canon
5D Mark III

22.3 megapixels
6.0 fps
1080p movie mode
Full Frame CMOS sensor



5D Mark III From **£2329**

5D Mark III Body £2329
5D Mark III + 24-105mm f4 L IS USM £2975
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CUSTOMER REVIEW: 5D Mark III +
★★★★★ "Mind blowingly clear photography" Ziela - Ireland

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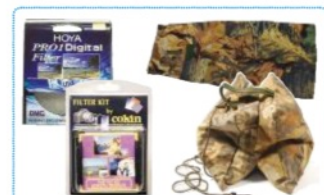
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PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

Digital
PHOTOGRAPHY

Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

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T009 Colour	£29.99 68ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
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T0345/6/7, each	£18.99 17ml	Check Website.	
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T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Duck Inks
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T0877/8/9, each	£9.99 11.4ml	Check Website.	Photo R3000 Turtle Inks
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Photo R2000 Kingfisher Inks
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T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
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64GB 60MB/s ~~£365.45~~ £139.99

Sandisk Ultra C10: 30MB/s

8GB 30MB/s ~~£37.47~~ £7.99
16GB 30MB/s ~~£46.07~~ £12.99
32GB 30MB/s ~~£67.65~~ £24.99
64GB 30MB/s ~~£92.34~~ £48.99

Lexar

Compact Flash: 800X

8GB 120MB/s ~~£177.38~~ £34.99
16GB 120MB/s ~~£274.30~~ £67.99
32GB 120MB/s ~~£384.30~~ £109.99

Compact Flash: 1000X

16GB 150MB/s ~~£374.30~~ £99.99
32GB 150MB/s ~~£569.36~~ £189.99

SDHC Class 10: 400X

8GB 60MB/s ~~£130.73~~ £14.99
16GB 60MB/s ~~£198.47~~ £22.99
32GB 60MB/s ~~£248.54~~ £39.99

DELKIN DEVICES

Compact Flash: 500X

8GB 75MB/s ~~£39.99~~ £14.99
16GB 75MB/s ~~£69.99~~ £19.99
32GB 75MB/s ~~£79.99~~ £34.99

Compact Flash: 1000X

16GB 150MB/s ~~£99.99~~ £49.99
32GB 150MB/s ~~£189.99~~ £84.99

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.
AAA 1000mAh Duracell ~~£6.99~~
AA 2450mAh Duracell ~~£6.99~~
AA 2500mAh GP ~~£9.99~~
AA 2850mAh Ansmann ~~£13.99~~
AA 2900mAh Delkin ~~£14.99~~ £9.99

ReCyko+ Rechargeables

A dedicated Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. ~~£14.99~~
New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!
AAA 450mAh equivalent (4) ~~£5.99~~
AA 2050mAh equivalent (4) ~~£7.99~~

Ultimate Lithium

Rechargeable Ultimate Lithium: The longest lasting AA and AAA batteries in the world!
AAA Ultimate Lithium (4) ~~£6.99~~
AA Ultimate Lithium (4) ~~£7.99~~ £5.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-2L/LH for Canon ~~£9.99~~
NB-3L for Canon ~~£9.99~~
NB-4L for Canon ~~£9.99~~
NB-5L for Canon ~~£9.99~~
NB-6L for Canon ~~£9.99~~
NB-7L for Canon ~~£12.99~~
NB-8L for Canon ~~£9.99~~
NB-9L for Canon ~~£9.99~~
NB-10L for Canon ~~£12.99~~
BP-511 for Canon ~~£12.99~~
LP-E5 for Canon ~~£12.99~~
LP-E6 for Canon ~~£29.99~~ £19.99
LP-E8 for Canon ~~£15.99~~
LP-E10 for Canon ~~£12.99~~
NP40 for Fuji ~~£9.99~~
NP45 for Fuji ~~£9.99~~
NP50 for Fuji ~~£9.99~~
NP95 for Fuji ~~£9.99~~
NP140 for Fuji ~~£12.99~~
NP150 for Fuji ~~£12.99~~
NP400 for Minolta ~~£12.99~~
EN-EL1 for Nikon ~~£9.99~~
EN-EL3/3A for Nikon ~~£9.99~~
EN-EL3E for Nikon ~~£14.99~~
EN-EL5 for Nikon ~~£9.99~~
EN-EL9 for Nikon ~~£12.99~~
EN-EL10 for Nikon ~~£9.99~~
EN-EL11 for Nikon ~~£9.99~~
EN-EL12 for Nikon ~~£9.99~~
EN-EL14 for Nikon ~~£19.99~~
EN-EL15 for Nikon ~~£24.99~~
EN-EL19 for Nikon ~~£12.99~~
EN-EL20 for Nikon ~~£14.99~~
LI10B/12B for Olympus ~~£9.99~~
LI40B/42B for Olympus ~~£9.99~~
LI50B for Olympus ~~£9.99~~
BLM-1 for Olympus ~~£12.99~~
BLS-1 for Olympus ~~£12.99~~
CGA-S005 for Panasonic ~~£9.99~~
CGR-S006 for Panasonic ~~£9.99~~
CGA-S007 for Panasonic ~~£9.99~~
DMW-BCG10 for Panasonic ~~£19.99~~
DMW-BCJ13 for Panasonic ~~£19.99~~
DMW-BCK7 for Panasonic ~~£19.99~~
DMW-BLB13 for Panasonic ~~£19.99~~
DMW-BLE9 for Panasonic ~~£14.99~~
DMW-BMB9 for Panasonic ~~£24.99~~
D-Li50 for Pentax ~~£12.99~~
D-Li90 for Pentax ~~£12.99~~
D-Li109 for Pentax ~~£12.99~~
SLM-1137D for Samsung ~~£9.99~~
SLM-1674 for Samsung ~~£12.99~~
BG-1 for Sony ~~£19.99~~
NP-FM500H for Sony ~~£19.99~~
NP-FW50 for Sony ~~£19.99~~
NP-FW50 for Sony ~~£24.99~~

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SQUARE FILTERS

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring ~~£4.99~~
52mm Adapter Ring ~~£4.99~~
55mm Adapter Ring ~~£4.99~~
58mm Adapter Ring ~~£4.99~~
62mm Adapter Ring ~~£4.99~~
67mm Adapter Ring ~~£4.99~~
72mm Adapter Ring ~~£4.99~~
77mm Adapter Ring ~~£4.99~~
82mm Adapter Ring ~~£4.99~~

P-Type Holders

Holder Standard ~~£5.99~~
Holder Wide Angle ~~£6.99~~
Hood Modular ~~£6.99~~

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters. ~~£9.99~~

P-Type Six-Piece Neutral Density Filter Kit

~~£49.99~~
~~£43.99~~

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND8 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8 ~~£9.99~~
ES-711 Canon 50/1.4 ~~£9.99~~
ET-60 Canon 75-300/4-5.6 ~~£9.99~~
ET-65B Canon 70-300/4-5.6 ~~£9.99~~
ET-67 Canon 100/2.8 Macro ~~£9.99~~
ET-67B Canon 60/2.8 ~~£9.99~~
EW-60C Canon 18-55 IS ~~£7.99~~
EW-73B Canon 17-85 IS ~~£9.99~~
EW-78BII Canon 28-135 IS ~~£9.99~~
EW-78D Canon 18-200 IS ~~£9.99~~
EW-78E Canon 15-85 IS ~~£12.99~~
EW-83E Canon 17-40/4.0 ~~£12.99~~
EW-83J Canon 17-55/2.8 ~~£12.99~~
HB-25 Nikon 24-85, 24-120 ~~£12.99~~
HB-37 Nikon 55-200 VR ~~£7.99~~
HB-45 Nikon 18-55 VR ~~£7.99~~
SH-006 Sony 18-70/3.5-5.6 ~~£9.99~~
SH-108 Sony 18-55/3.5-5.6 ~~£9.99~~

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood ~~£6.99~~
55mm Shaped Petal Hood ~~£6.99~~
58mm Shaped Petal Hood ~~£6.99~~
62mm Shaped Petal Hood ~~£7.99~~
67mm Shaped Petal Hood ~~£7.99~~
72mm Shaped Petal Hood ~~£9.99~~
77mm Shaped Petal Hood ~~£9.99~~
82mm Shaped Petal Hood ~~£11.99~~
46mm Rubber Hood ~~£3.99~~
52mm Rubber Hood ~~£3.99~~
55mm Rubber Hood ~~£3.99~~
58mm Rubber Hood ~~£3.99~~
62mm Rubber Hood ~~£4.99~~
67mm Rubber Hood ~~£5.99~~
72mm Rubber Hood ~~£5.99~~
77mm Rubber Hood ~~£5.99~~

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm
~~£3.99~~ each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

CLEANING

Sensor Cleaning

LensPen SensorKlear Loupe 6X magnification, with LEDs ~~£39.99~~
LensPen SensorKlear Loupe Kit inc. Loupe, Blower, SensorKlear ~~£49.99~~
Green Clean Sensor Cleaning Kit inc. Mini Vacuum, swabs, wipes ~~£64.99~~
Green Clean Sensor Cleaning Wet'n'Dry Swabs pack of 4 ~~£15.99~~

Lens Cleaning

LensPen Original Carbon-tipped pen with built-in cleaning brush ~~£7.99~~
LensPen DSLR Pro Kit Cloth, Pen, FilterKlear, MicroPro ~~£24.99~~ £17.99
Spudz 6x6 Washable microfibre cloth with neoprene pouch and belt/clip ~~£4.99~~

Massive range of cleaning equipment on our website and in stock.

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze ~~£6.99~~
52mm UV / Haze ~~£6.99~~
55mm UV / Haze ~~£7.99~~
58mm UV / Haze ~~£8.99~~
62mm UV / Haze ~~£9.99~~
67mm UV / Haze ~~£10.99~~
72mm UV / Haze ~~£11.99~~
77mm UV / Haze ~~£14.99~~
82mm UV / Haze ~~£17.99~~
86mm UV / Haze ~~£22.99~~

More sizes in stock, from 24 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tint to add a gentle warmth to your photos.

52mm Skylight ~~£7.99~~
55mm Skylight ~~£8.99~~
58mm Skylight ~~£9.99~~
62mm Skylight ~~£10.99~~
67mm Skylight ~~£11.99~~
72mm Skylight ~~£13.99~~
77mm Skylight ~~£16.99~~

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set ~~£26.99~~
55mm Close-Up Set ~~£29.99~~
58mm Close-Up Set ~~£34.99~~

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter ~~£35.99~~
55mm 2.0X or 0.5X converter ~~£37.99~~
58mm 2.0X or 0.5X converter ~~£39.99~~

More sizes in stock, from 46 to 82mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each ~~£11.99~~
58mm Starburst x4/6/8, each ~~£15.99~~
67mm Starburst x4/6/8, each ~~£21.99~~
72mm Starburst x4/6/8, each ~~£27.99~~

More sizes in stock, from 46 to 82mm!

FaderND MkII (2-8 stop)

52mm FaderND MkII ~~£56.99~~
55mm FaderND MkII ~~£59.99~~
58mm FaderND MkII ~~£62.99~~
62mm FaderND MkII ~~£69.99~~
67mm FaderND MkII ~~£79.99~~
72mm FaderND MkII ~~£89.99~~
77mm FaderND MkII ~~£99.99~~

ND500MC (fixed 9 stop)

52mm ND500MC ~~£39.99~~
58mm ND500MC ~~£47.99~~
67mm ND500MC ~~£55.99~~
72mm ND500MC ~~£59.99~~
77mm ND500MC ~~£64.99~~

Genuine LightCraftWorkshop filters - beware of imitations!

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm 52-55mm 58-55mm 67-62mm
37-43mm 52-58mm 58-62mm 67-77mm
43-46mm 55-52mm 58-67mm 72-67mm
46-49mm 55-58mm 62-67mm 72-77mm
49-52mm 58-52mm 62-72mm 77-72mm

All just £4.99 each!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm
Nikon: 52, 55, 58, 62, 67mm
Pentax K: 52, 55, 58, 62, 67mm
Olympus: 52, 55, 58, 62, 67mm
Sony: 52, 55, 58, 62, 67mm

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications

52-52mm, 52-55mm, 52-58mm
55-55mm, 55-58mm, 58-58mm

T2 Mounts - £12.99

Canon, Nikon, Sony, Oly, Pentax

Series 7 Rings, Rollei Rings and Hasselblad Rings also in stock.

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes ~~£17.99~~
Autofocus Tubes ~~£134.99~~

Extension Bellows

Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.

~~£49.99~~

Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X ~~£49.99~~
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DA* 300/4 ED SDM £889
10-17/3.5-4.5 Fisheye £419
12-24/4 ED Lens £719
15/4 ED Limited £579
17-70/4 ED SDM £349
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18-135/3.5-5.6 ED DC WR £345
18-270/3.5-6.3 DC SDM £591
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35/2.8 Macro Limited £369
40/2.8 Limited £319
50/1.8 £219
50/2.8 Macro £399
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Canon

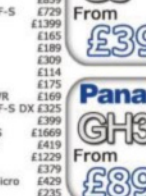
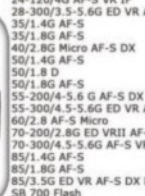
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11000 Body £289
11000 + 18-55mm IS Lens £359
15-85mm IS USM Lens £499
18-55mm IS Lens £89
18-135mm IS USM Lens £229
24-105mm IS USM Lens £699
9-18mm F4.5-6.3 Lens £465
12mm F2 Black Limited £899
12mm F2 Lens £539
15mm F8 Body Cap Lens £399
17mm F1.8 Lens £279
12-50mm F3.5-6.3 Lens £285
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14-42mm F3.5-5.6 Lens £169
40-150mm F4.5-6.7 IS Lens £399
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120-400/4.5-5.6 APO OS £699
12-24/4.5-5.6 II DG HSM £679
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18-250/3.5-6.3 DC HSM OS £399
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30/1.4 EX DC £379
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70-200/2.8 EX APO DG £599
70-300/2.8 EX DG OS HSM £899
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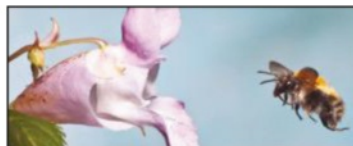
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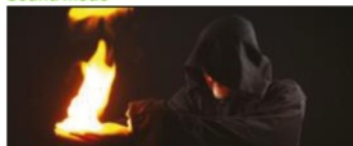
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ROGER HICKS

Roger considers the relative merits of looking at your photographs on screen or as physical prints

ON THE wall of my wife's sewing room, there's a photograph of all the people at her parents' golden wedding anniversary. As well as her parents, now long dead, there are their children and grandchildren, along with their various husbands and wives and (in one case) a boyfriend. It doesn't normally get a second glance: it's just there. It's a reminder of happy times past and loved ones no longer with us. It's a long time ago, too: 1984.

Just recently, though, I happened to notice it. No reason; that's just the way these things happen sometimes. It's quite a small print, not much bigger than postcard size. That's fine. Photographically, it's a fairly tedious record shot; you wouldn't want it taking up much wall space. On the other hand, you wouldn't want to lose it, either. If it were in an album, that would be one thing. You may not pull down your albums often and go through them, but sometimes you do; maybe as little as once or twice a decade, but the older you get, the faster the decades pass. And, of course, the older you get, the more precious these old pictures become.

But what if these pictures were on a computer hard drive? Somehow, that's different. Not only are they out

of sight: they don't really exist in the same way that physical prints do. It's a bit like conjuring up demons. You have to perform certain highly formalized rites in order to summon them up from the nether pit: My Computer > Drive E > 1984 > July > Golden Wedding. All right, it's a short ritual, but still tedious, especially if your mind doesn't work in quite the same way as the wizards and warlocks who created the Program of Summoning.

Even after the conjuration, the picture isn't really there. Like the demon trapped in the pentacle, unable to get out, it's trapped on the screen. A print on the wall, you can look at in passing. A print in an album, you can pass around or sit side by side on the sofa and look at together, beside a winter fire. In fact, that's another good metaphor. A print or an album is a log fire; a picture on a computer screen is central heating, efficient but bland. And then, once you've looked at the picture on the screen,

you banish it back whence it came. It ceases to be: it becomes an ex-picture.

For that matter, it may cease to be altogether. Unless you periodically perform another mystic ritual, that of the Migration of the Media, your computer may in due course be unable to read the picture, even if you regularly and ritually update your operating system. The Emerald Key of Hermes Trismegistus may not always be reliable, but at least Microsoft hasn't yet got its hands on it. Windows are another matter.

Despite all these objections, I think that actually I'd quite like to have that picture on a computer. Not instead of the print, but as well. The original is a 6x7cm transparency, shot with a Mamiya RB67 and 127mm Mamiya-Sekor lens. There's an awful lot of detail in it: far more than is visible in a dinky little print that is only two or three times the size of the original transparency. If I scanned the film at even

1200dpi, I could happily run it at a six or seven times magnification on the screen: the equivalent of a 12x16 in/30x40cm print. It would be interesting to see how much younger we all looked and what we were wearing.

The little print brings back a rush of memories, even down to the smell of the California back garden where it was shot. But how much more might a bigger picture bring back? I can remember that the younger niece's boyfriend was wearing a brocade waistcoat, but I don't really remember the pattern. I wonder what became of him? They broke up a year or so later, still in their very early 20s. She's pushing 50 now, and has two children. One of my brothers-in-law in the picture is dead – he was much older than my wife's sister – and the other has divorced and remarried. We're still in touch with his ex-wife.

This, surely, is the purpose of such pictures: to provoke memory, and nostalgia, and wondering 'what if?' Right now, the 'what-if' that I'm wondering is whether a big picture on a big screen might do that even better than the little snapshot-sized print. It would certainly be a better bet than a lightbox, a magnifier and a 6x7cm transparency. **AP**

'Surely the purpose of pictures is to provoke memory, and nostalgia, and wondering "what if?"'

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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Telephone 0844 848 0848 or +44 (0)330 3330 233 from overseas.
 One year (51 issues) UK £145.55; Europe €259.99;
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Repro Camden Town Typesetters Ltd **Telephone** 0208 523 6700

Printed in the UK by Wyndeham Group

Distributed by Marketforce, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Telephone** 0203 148 3333

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